

# NORTON ANTHOLOGY OF WESTERN MUSIC

VOLUME I ANCIENT TO BAROQUE

fourth edition



EDITED BY  
CLAUDE V. PALISCA







# NORTON ANTHOLOGY OF WESTERN MUSIC

*Fourth Edition*

## VOLUME I

Ancient to Baroque









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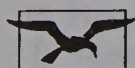
EDITED BY

CLAUDE V. PALISCA

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VOLUME I

Ancient to Baroque



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# PREFACE

The title *Norton Anthology of Western Music* (NAWM) needs one important qualifier: it is a *historical* anthology of Western music. There is a wide difference between a historical anthology and one intended to supply music for study and analysis.

Historians cannot confine themselves to studying, in splendid isolation, the great works that are the usual stuff of anthologies. They are interested in products of the imagination, great and small, as they exist on a continuum and in a historical and social context. Just as composers did not create in a musical void, standing aloof from the models of their predecessors and contemporaries, so the historically oriented student and analyst must have access to the primary material in order to establish historical connections. This anthology invites students and teachers to make such connections. It brings together important works and their models—for example, pieces written on a common subject or built according to similar procedures, or influenced by another composer's work.

Composers before 1500 often reworked, adapted, or expanded on earlier compositions, and there are numerous examples of this practice even after that date. Whenever possible in this anthology, I provide the music that served to ignite a composer's imagination. In one notable case a single chant, *Alleluia Pascha nostrum* (NAWM 15), gave rise to a chain of polyphonic accretions. It was elaborated by Léonin in organum purum with clausulae and was refreshed with substitute clausulae by his successors. Anonymous musicians then turned some of the clausulae themselves into motets by fitting them with Latin or French texts or by enhancing them with new voice parts, texted or not. The Alleluia group in this fourth edition has been abridged and conforms with the accompanying recording both in the succession of works and in their manner of notation. (Our Alleluia set, although different in content, format, and realization, is modeled on similar sets based on this chant that were compiled as teaching aids by Richard Crocker and Karl Kroeger. I am indebted to them for the general idea and for certain details.)

Later examples of this process are Du Fay's Mass on the ballade *Se la face ay pale* (NAWM 29); Ockeghem's Mass (NAWM 31) on the tenor of Binchois's rondeau *De plus en plus* (NAWM 30); Josquin's Mass on the hymn *Pange lingua* (NAWM 32); Byrd's *Pavana Lachrymae* (NAWM 46), which is based on Dowland's monodic *Flow, my tears* (NAWM 44); and the Concerto Grosso by Ellen Taaffe Zwilich (NAWM 150), based on a Handel Violin Sonata. In the twentieth century the variation procedure is the structural principle for other excerpts, namely those by Strauss (NAWM 124), Schoenberg (NAWM 136), and Copland (NAWM 143).

Subtler connections may be detected between Musorgsky's song *Okonchen prazdnyi, shumnyi den'* (NAWM 125) and Debussy's *Nuages* (NAWM 128), or between Ravel's minuet from *Le Tombeau de Couperin* (129) and the *Lamentation* by Froberger (NAWM 64) and the harpsichord pieces by Couperin (NAWM 73).

Comparing the same dramatic moments in the legend of Orpheus as realized by Peri and Monteverdi (NAWM 52 and 54), allows us to see the latter's debts to the former.

Some of the selections betray foreign influences—for example, the migration of Italian styles into England, as in Purcell's song from the *Fairy Queen* (NAWM 70), and into Germany, as in the aria from Hasse's *Cleofide* (NAWM 86). Handel's career hit a crisis because of these influences—the popularity of the ballad opera, exemplified by a scene from *The Beggar's Opera* (NAWM 87), and the English audience's rejection of the older type of Italian *opera seria*, as represented by *Giulio Cesare* (NAWM 83), led him to concentrate on the oratorio (*Saul*, NAWM 84). An important stimulus both to Handel and Hasse (NAWM 86) was the new Italian style represented by Pergolesi's *La serva padrona* (NAWM 85).

Several selections document the influence of vernacular and traditional music on art music. Haydn based the finale of his Symphony No. 104 (NAWM 96) on what was probably a Croatian song. Debussy adapted the texture and melodic idiom of a Javanese gamelan to his own orchestral conception (*Nuages*, NAWM 128). Stravinsky simulated folk polyphony in his *Le Sacre du printemps* (NAWM 134). Bartók emulated the styles of Serbo-Croatian *parlando-rubato* chanting and of Bulgarian dance orchestras in his *Music for Strings, Percussion, and Celesta* (NAWM 130), and Gunther Schuller caught the flavors of Middle Eastern music in *Arabische Stadt* (NAWM 148b). William Grant Still in his *Afro-American Symphony* (NAWM 144) and Schuller in his *Der Blauteufel* (NAWM 148a) applied elements of blues and jazz.

Some composers are represented by more than one work to permit comparison of early and late styles (for example, Josquin, Monteverdi, Bach, Handel, Vivaldi, Haydn, Beethoven, and Schoenberg) or to show distinct approaches by a single composer to diverse genres (Machaut, Du Fay, Josquin, Victoria, Byrd, Purcell, Buxtehude, Handel, Haydn, Mozart, Beethoven, and Schumann).

A number of the pieces beat new paths in their day, among them Willaert's *Aspro core* from his *Musica nova* (NAWM 37), Viadana's solo concerto *O Domine, Jesu Christe* (NAWM 59), and C. P. E. Bach's sonata (NAWM 91).

Certain pieces won a place because contemporary critics or the composers themselves singled them out. Artusi dismembered Monteverdi's *Cruda Amarilli* (NAWM 53) in his dialogue of 1600, which contains both a critique and a defense of Monteverdi's innovations. Caccini mentioned in the preface to his own *Euridice* that *Vedrò 'l mio sol* (NAWM 51) was one of his pioneering attempts. Cesti's *Intorno all'idol mio* (NAWM 56) was one of the most frequently cited arias of the mid-seventeenth century. Rousseau roundly criticized and d'Alembert carefully analyzed Lully's monologue in *Armide*, *Enfin il est en ma puissance* (NAWM 68b). Athanasius Kircher praised the scene of Carissimi's *Jephthe* (NAWM 61) as a triumph of the powers of musical expression. The first movement of Beethoven's *Eroica Symphony* (NAWM 103) and the *Danse des adolescentes* in Stravinsky's *Le Sacre du printemps* (NAWM 134) were both objects of critical uproars after their premieres. Shostakovich's opera *Lady Macbeth of Mtsensk* (NAMW 131), after suc-



successful performances in Leningrad, Moscow, and in western theaters, was denounced in *Pravda* and subsequently banned in the Soviet Union. The reactions to these compositions are exemplars of “reception history,” a field that has recently attracted considerable attention among teachers and historians.

Certain items serve to correct commonplace misconceptions about the history of music. The symphonic movements of Sammartini and Stamitz (NAWM 90 and 92) show that Haydn’s was not the only path to the Viennese symphony. The Allegro from Johann Christian Bach’s E-flat Harpsichord/Pianoforte Concerto (NAWM 93) testifies to Mozart’s dependence on this earlier model in his own Piano Concerto K. 488 (NAWM 99). The movement from Clementi’s sonata (NAWM 102) reveals an intense romanticism and creative use of the piano that surpass Beethoven’s writing of the same period and probably influenced it.

Women composers are represented across the centuries—in the twelfth century by Hildegard of Bingen and Beatriz de Dia (NAWM 6 and 10); in the seventeenth by Barbara Strozzi (NAWM 57); in the nineteenth by Clara Wieck Schumann (NAWM 114); and in the twentieth by Sofia Gubaidulina, Amy Cheney Beach, Ruth Crawford Seeger, and Ellen Taaffe Zwilich (NAWM 132, 140, 142, 150).

I have generally aimed to choose superlative creations that represent their makers, genres, or times. Some pieces mark important turning points and shifts of style; others mark historical phenomena that are interesting if not always conducive to creating great music. Still others represent new models of constructive procedures, typical moments in the work of individual composers, or challenging specimens for historical and structural analysis.

The proportion of space assigned to a person or work does not reflect my valuation of the composer’s greatness. Regretably, many major figures could not be represented at all. In an anthology of limited size every work chosen excludes another of corresponding length that may be equally worthy. Didactic functionality, historical illumination, and intrinsic musical quality, rather than greatness, genius, or popularity, were the major criteria for selection.

The inclusion of a complete Office (NAWM 4) and a nearly complete Mass (NAWM 3) deserves special comment. I realize that the rituals as represented here have little validity as historical documents of the Middle Ages. It would have been more authentic, perhaps, to present a Mass and Office as practiced in a particular place at a particular moment, say in the twelfth century. Since the Vatican Council, the liturgies printed here are themselves archaic formulas, a circumstance that strengthens the case for their inclusion because opportunities to experience a Vespers service or Mass sung in Latin in their classic formulations are now rare indeed. I decided to reproduce the editions of the modern chant books, with their stylized neumatic notation, even though they are not “urtexts.” But these books are the only resources available to many students, and it should be part of their training to become familiar with the editorial conventions of the Solesmes editions.

Many of the recordings that accompany this anthology are new to this edition. I have taken advantage, other factors being equal, of the improved fidelity of digital

recording. I was partly guided in my choices for early music by recent published opinion about performance practices. For the Baroque and early Classic periods, I have favored ensembles that use period instruments. Although the extension of this practice to later music is still controversial, I have included very attractive renditions with period instruments for the symphonies of Beethoven and Berlioz, in part to stimulate discussion and consideration of this option. Users of our recorded anthology should not expect to hear every notated detail, because performers take liberties with written scores. This is particularly true with respect to *musica ficta*, where the editor may have suggested one solution while the performers chose another, and in periods and genres of music in which artists were expected or chose to improvise and embellish.

Compact-disk track numbers have been added to the scores (in square boxes for the full set of CDs, in diamond-shaped boxes for the shorter set). These numbers are placed not only at the beginning but strategically within selections to aid in study, analysis, and teaching.

Because the Fourth Edition of this anthology, like the Third, contains commentaries and analytical notes following the selections, such discussions are condensed in the Sixth Edition of *A History of Western Music* (HWM). However, more extended treatments of some pieces have been retained in HWM when they clarify some of the general trends and techniques considered under each topic. The selections have been arranged in the order in which they are discussed in HWM rather than by period and genre. An index of references in HWM to numbers of this anthology appears at the back of each volume.

Although this anthology was conceived as a companion to HWM, it also is intended to stand by itself as a collection of music representing major trends, genres, national schools, and historical developments or innovations.

The translations of the poetic and prose texts are my own, except where acknowledged. They are literal to a fault, corresponding to the original line by line, often word for word, with consequent inevitable damage to the English style. In my experience, the musical analyst prefers precise detail of the composer's text to imaginative and evocative locutions. I am indebted to Ann Walters Robertson for helping with some stubborn medieval Latin poems, to Ingeborg Glier for casting light on some impenetrable lines of middle-high German, and to Laurel Fay for help in the English version of Musorgsky's song and the excerpt from Shostakovich's opera.

The Yale Music Library was my indispensable base of operations, and its staff a prime resource for the development of this anthology. I wish to thank particularly the late Harold Samuel, Music Librarian Emeritus; his successor Kendall Crilly; and their associates Kathryn R. Mansi, Suzanne M. Eggleston, and Helen Bartlett. Karl W. Schrom, Record Librarian, was a remarkable fount of knowledge and advice about recorded performances.

The CDs were compiled by Thomas Laskey of SONY Special Products, whom I thank for offering options for some rarely performed works.

This anthology owes very much to Claire Brook, who, as the former music editor of Norton, proposed the idea of an anthology to accompany the Third Edition of Donald J. Grout's *A History of Western Music*. In adjusting the content to the



changing needs of the field, I benefited from the advice of Norton's music editor, Michael Ochs, and of those who answered a questionnaire in the spring of 1999.

W. W. Norton and I are grateful to the individuals and publishers cited in the source notes who granted permission to reprint, re-edit, or adapt material under copyright. Where no modern publication is cited, I edited the music from original sources.

Claude V. Palisca  
Hamden, Connecticut

# RECORDINGS

Recordings accompanying this anthology are available under the titles *Norton Recorded Anthology of Western Music* (12 CDs containing all the pieces in the two volumes) and *Concise Norton Recorded Anthology of Western Music* (4 CDs containing 68 of the pieces in the two volumes). The corresponding CD numbers are indicated in the scores, near the title (in square boxes for the full set of CDs, in diamond-shaped boxes for the shorter set). Track numbers for both sets of CDs are indicated in the scores as follows:

**12-CD set** (tracks indicated by boxed numbers):

<b>CD 1:</b> NAWM 1–19	<b>CD 7:</b> NAWM 85–96
<b>CD 2:</b> NAWM 20–38	<b>CD 8:</b> NAWM 97–104
<b>CD 3:</b> NAWM 39–53	<b>CD 9:</b> NAWM 105–117
<b>CD 4:</b> NAWM 54–67	<b>CD 10:</b> NAWM 118–124
<b>CD 5:</b> NAWM 68–80	<b>CD 11:</b> NAWM 125–138
<b>CD 6:</b> NAWM 81–84	<b>CD 12:</b> NAWM 139–150

**4-CD set** (tracks indicated by diamond-shaped boxes):

<b>CD 1:</b> NAWM 1–45	<b>CD 3:</b> NAWM 85–119
<b>CD 2:</b> NAWM 46–83	<b>CD 4:</b> NAWM 121–149



NORTON ANTHOLOGY OF  
WESTERN MUSIC

*Fourth Edition*

VOLUME I

Ancient to Baroque





# Epitaph of Seikilos

CD 1

CD 1

1

1

1 C Z Ż K I Z İ  
 "Ο - σον ζῆς φαί - νου

2 K̄ I Ż İ K O C̄ O Φ̇  
 μη - δὲν ὅλ - ως σύ λυ - ποῦ.

3 C K Z i̇ k̇ i̇ K C̄ O Φ̇  
 πρὸς ὀ - λί - γον ἐσ - τι τὸ ζῆν.

4 C K O i̇ Ż k̇ C C̄ C Ẋ  
 τὸ τέ - λος ὁ χρό - νος ἀ - παί - τεῖ.

As long as you live, be lighthearted.  
 Let nothing trouble you.  
 Life is only too short,  
 and time takes its toll.

The Seikilos epitaph is inscribed on a tomb stele, or tombstone, found in Aidin, Turkey, near Tralles and dating from around the first century C.E. (Copenhagen, Inventory Number 14897; see illustration in HWM, p. 14). The epigrammatic poem is attributed in the inscription to Seikilos. Lines of the sung text are accompanied by letters representing pitches in the Greek notation and by signs indicating their duration.

It is possible to transcribe the piece by using the notational tables of Alypius and to analyze the song by using criteria from theorists of the time, especially Claudius Ptolemy.

Copenhagen, National Museum, Inventory No. 14897 (for photograph, see HWM, p. 14). Reprinted from *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* by Thomas J. Mathiesen by permission of the University of Nebraska Press. © 1999 by the University of Nebraska Press, p.149.

Every note of the octave  $e-e'$ , with  $F$  and  $C$  sharped, is in the song, so that the octave species is unambiguously identifiable as that called Phrygian by Cleonides, equivalent to the  $D$ -octave on the white keys of a piano. The most prominent notes are  $a$  and the two boundary notes  $e$  and  $e'$ . The note  $a$  is the most frequent note (eight occurrences), and three of the four phrases begin on it;  $e'$  is the topmost pitch in all four phrases and occurs six times;  $e$  is the final note of the piece. Of subsidiary importance are  $g$ , which closes two of the phrases but is skipped over at the end, and  $d'$ , which closes one.

The prominence of  $a$  is significant, because it is the central note or mese of the octave. In the *Problems* attributed to Aristotle that may include writings of others, it is stated: "In all good music *mese* occurs frequently, and all good composers have frequent recourse to *mese*, and, if they leave it, they soon return to it, as they do to no other note."<sup>\*</sup>

The  $e-e'$  octave with two sharps is a segment of the two-octave scale  $B-b'$  with two sharps, identified by Alypius as the diatonic Iastian tonos, a lower form of the Phrygian that is also known as Ionian (see analysis of the inscription on facing page). Although the Greeks were not thinking in terms of fixed pitch, this tonos effectively transposes the Greater Perfect System up a whole tone from Alypius's Hypolydian, or in our notation, from  $A-a'$  to  $B-b'$ . In terms of Ptolemy's theory, the superimposition of the Phrygian octave species on the Iastian tonos within the central octave of the Greater Perfect System (see Ptolemy's Phrygian tonos in HWM, Example 1.2) explains the alteration of the "natural" Dorian sequence of intervals through the composer's use of raised second ( $f$  to  $f\sharp$ ) and sixth ( $c$  to  $c\sharp$ ) degrees of the scale. Thus, although the sequence of notes in the octave of the composition still extends (in Ptolemy's thetic nomenclature) from hypate meson to nete diezeugmenon and the most important notes in the composition still fall on the fixed pitches of the two tetrachords, the sequence of pitches causes one of the movable notes in each tetrachord (the thetic parhypate meson and the trite diezeugmenon) to occupy a higher position than it would normally have done in the natural sequence of intervals.

So far as the ethos of the song is concerned, it seems to be neither excited nor depressed, but balanced between the two extremes, which is consistent with the Ionian tonos. In terms of Alypius's arrangement of the fifteen tonoi, the Ionian, with proslambanomenos on  $B$  and mese on  $b$ , is intermediate between the lowest, Hypodorian, with proslambanomenos on  $F$  and mese on  $f$ , and the highest, Hyperlydian, with proslambanomenos on  $g$  and mese on  $g'$ . The major thirds would be perceived today, and probably then also, as bright, as would the rising fifth of the opening. The message of the poem is, indeed, optimistic.

The Seikilos song has been of particular interest to historians because of its clear rhythmic notation. The notes without rhythmic markings above the alphabetical signs are worth a unit of duration (*protos chronos*); the horizontal dash indicates a *diseme*, worth two beats, and the horizontal mark with an upward stroke to the right is a *triseme* worth three. Each line has twelve beats.

<sup>\*</sup>Aristotle, *Problems* 19.20 (919a), trans. E. M. Forster in *The Works of Aristotle*, ed. W. D. Ross, Vol. 7, *Problemata* (Oxford: Clarendon Press, 1927).



Analysis of Seikilos Inscription

Thetic names		Name by function (Iastian tonos)	Species (Phrygian)
fixed nete diezeugmenon	e'	paranete diezeugmenon	Tone
paranete diezeugm	d	trite diezeugmenon	Semitone
trite diezeugmenon	c#	paramese	'
		<b>disjunction</b>	Tone
fixed paramese	b	mese	Tone
<b>disjunction</b>			Tone
fixed mese	a	lichanos meson	Tone
			Tone
lichanos meson	g	parhypate meson	Semitone
parhypate meson	f#	hypate meson	Tone
			Tone
fixed hypate meson	e	lichanos hypaton	

# 2 EURIPIDES (CA. 485—CA. 406 B.C.E.)

*Orestes*: Stasimon Chorus CD 1

Fragment, lines 338–44

2

Π P C Π Φ Π

κατολοφ]ύ - ρο - μαι Ἰ μα - τέ - ρος [αἶμα σᾶς

(?) — Ἰ Z E

ὅ σ' ἀνα βα]κ - χεύ - ει Ἰ ὁ μέ - γας [ὄλβος οὐ

Π P C Ἰ Z

μόνιμο]ς ἐμ βρο - τοῖς Ἰ ἄ - νὰ [δὲ λαῖφος ὥς

C P Π C P Ἰ Φ C —

τι]ς ἄ - κᾶ - του θο - ᾶς τι - νά[-ξας δαίμων

Φ Π P Π

κατ - ἐκ - λυ - σεν ) 7 3 δ[εινῶν

Z Ἰ Z

πόνω]ν ) 7 3 ω - ὥς πόντ[ου

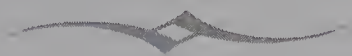
. C P Z

[text uncertain]

You wild goddesses who dart across the skies seeking vengeance for murder, we implore you to free Agamemnon's son from his raging fury. . . . We grieve for this boy. Happiness is brief among mortals. Sorrow and anguish sweep down on it like a swift gust of wind on a sloop, and it sinks under the tossing seas.



Vienna, Österreichische Nationalbibliothek, Papyrus G2315. Reprinted from *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* by Thomas J. Mathiesen by permission of the University of Nebraska Press. © 1999 by the University of Nebraska Press, p.117. For a detailed analysis, see *ibid.*, pp. 117–20.



This fragment of the chorus from Euripides' *Orestes* is on a papyrus from the third century B.C.E. The tragedy has been dated 408 B.C.E. It is possible that the music was composed by Euripides himself, who was renowned for his musical settings. This chorus is a *stasimon*, an ode sung while the chorus stood still in its place in the *orchestra*, a semicircular rim between the stage and the benches of the spectators.

The papyrus contains seven lines with musical notation, but only the middle of each of the seven lines survives; the beginning and end of each line of text are shown within brackets. Forty-two notes of the piece survive, but because a good many are missing, any performance must be a reconstruction, like that in the recording that accompanies this anthology.

Some of the alphabetical signs are vocal and some instrumental; some are enharmonic (or chromatic) and some diatonic (see the analysis on the following page). This transcription renders the dense intervals as chromatic, but by varying the “shade,” these could be converted to the denser enharmonic. The surviving notes fit into the Lydian tonos of Alypius. The three lowest notes of the diezeugmenon tetrachord are separated by the tone of disjunction from the chromatic meson tetrachord, which in turn is conjoined with the diatonic hypaton tetrachord, whose top two notes are used. The piece, therefore, seems to be written in a mixture of the chromatic and diatonic genera. The octave species, or *harmonia*, appears to be Phrygian, but two *harmoniae* described as dating from the time of Plato by the musical theorist and philosopher Aristides Quintilianus (fourth century C.E.)—his Dorian and Phrygian—almost exactly coincide with the scale that is found here, as the analysis of the *Orestes* Stasimon fragment below shows.

### Analysis of *Orestes* Stasimon Fragment

Dynamic names	Phryg. diat. octave spec.	Alypius signs for Lydian		Aristides Q. <i>harmoniae</i>	
		enharmonic		Dorian	Phrygian
		voc.	inst.		
paranete diezeugmenon	g'	E	Z	a'	g'
trite diezeugmenon	f'			f'	f'
paramese	e'			e' +	e' +
(disjunction)		Z		e'	e'
mese	d'			d'	d'
lichanos meson chrom.	b	Π	Ϟ	a#	a#
parhypate meson	b <sub>b</sub>	P		a +	a +
hypate meson	a	C		a	a
lichanos hypaton	g	φ		g	g
[parhypate hypaton]	[f]				
hypate hypaton	e		Γ		

In the stasimon, the women of Argos implore the gods to have mercy on Orestes, who had murdered his mother, Clytemnestra, six days before the play begins. He had plotted with his sister Electra to punish their mother for infidelity to their father, Agamemnon. The chorus begs that Orestes be released from the madness that has overwhelmed him since the murder. The rhythm of the poetry, and therefore of the music, is dominated by the dochmiac foot, which was used in Greek tragedy during passages of intense agitation and grief. The dochmiac consists of three long followed by two short syllables, but often, as here, a long syllable is resolved into two short ones, so that instead of five notes per foot there are six. In the transcription, the feet are separated by vertical bars in the "text rhythm" symbols.

Instrumental notes punctuate the choral singing:  $g'$  in lines 1 through 4,  $f\sharp'-b$  in lines 5 and 6. The hypate meson ( $a$ ) is prominent, in that two of the lines of verse (marked in lines 1 and 3 by the instrumental note  $g$ ) end on  $a$ , and a number of phrases of the melody are clustered around the paramese  $e'$ ; both  $a$  and  $e$  are stable pitches in the Lydian tonos, and they are the lowest steps in the two tetrachords utilized in the piece (see the analysis above).



Mass for Christmas Day CD 1 CD 1

### Instructions for Reading Modern Plainchant Notation

One line of the four-line staff is designated by a clef as either middle C (C) or the F immediately below it (F). These are not absolute but relative pitches. The *neumes*, as the shapes are called, are usually assigned equal durations, although at one time they may have had some temporal significance. Two or more neumes in succession on the same line or space, if on the same syllable, are sung as though tied. Composite neumes, representing two or more pitches, are read from left to right, except for the *podatus* or *pes* (P), in which the lower note is sung first. Oblique neumes (O) stand for two different pitches. A neume, whether simple or composite, never carries more than one syllable. Flat signs, except in a signature at the beginning of a line, are valid only until the next vertical division line or until the beginning of the next word.

The Vatican editions, such as the *Liber usualis* (LU), employ in addition a number of interpretive signs, based on the performance practices of the Benedictine monks of the Solesmes Congregation. A horizontal dash above or below a neume means it is to be slightly lengthened. A vertical stroke above or below a note marks the beginning of a rhythmic unit when this would not otherwise be obvious. A dot after a note doubles its value. Vertical bars of varied lengths show the division of a melody into periods (full bar), phrases (half-bar), and smaller members (a stroke through the uppermost staff-line). The note-like symbol on a space or line at the end of the staff is a *custos* (guard), a guide to lead the reader to the first note on the following line.

An asterisk in the text shows where the chorus takes over from the soloist, and the signs *ij* and *ijj* (ditto and double-ditto) indicate that the preceding phrase is to be sung twice or three times.

The music for each of the major feasts of the church calendar has special qualities, and that is true of the Mass for Christmas Day (*in die Natali*). The Proper chants are unique to this day in the church calendar. A variety of Ordinary chants may be used, but they must include the Gloria, which is omitted during certain times in the liturgical year. Beginning in the thirteenth century, Ordinary chants were organized into *cycles*; the Ordinary chants chosen for this anthology are taken from a Mass cycle whose Kyrie-Gloria pair occurs in manuscripts as early as the twelfth century and is numbered V in the *Liber usualis* (pp. 28–31). Neither the chants of the Proper of a given day nor the Ordinary cycle shows any consistency of age or mode. The neumes on the four-line staff indicate relative pitch; the cantor chose a pitch that suited the singers' voices.

a) Introit: *Puer natus est nobis*

3

Intr. 7. **P** U-er \* ná-tus est nó-bis, et fí-li-us dá-tus est

nó-bis : cú-jus impé-ri-um super hú-me-rum é-

jus : et vocá-bi-tur nó-men é- jus, má-gni consí-

li- i Ange-lus. *Ps.* Can-tá-te Dómino cánti-cum nó-

vum : \* qui-a mi-rabí-li-a fé- cit. Gló-ri-a Pátri.

**E u o u a e.**

Puer natus est nobis, et filius datus est nobis:  
cujus imperium super humerum ejus:  
et vocabitur nomen ejus, magni consili  
Angelus.

*Ps.* Cantate Domino canticum novum: quia  
mirabilia fecit.

✠ Gloria Patri, et Filio, et Spiritui Sancto. Sicut  
erat in principio, et nunc, et semper, et in  
saecula saeculorum.  
Amen.

A child is born to us, and a Son is given to us;  
whose government is upon His shoulder;  
and His Name shall be called the Angel of great  
counsel.

*Ps.* Sing ye to the Lord a new canticle, because He  
hath done wonderful things.

✠ Glory be to the Father, and to the Son, and to  
the Holy Ghost. As it was in the beginning, is  
now, and ever shall be, world without end.  
Amen.

The sung portion of the Mass begins with the Introit. The Introit *Puer natus est nobis* was often troped (received added words and music) as a dramatic dialogue (see NAWM 7). Two chant styles may be distinguished in this and other Introits.

One style is used to sing the psalm verse (indicated by *Ps.*) and the Gloria Patri, or Lesser Doxology (praise to God), which follows the psalm verse (concerning the Doxology, see below, p. 12). In this recitational manner the melody holds mostly to one pitch—here *D*, the reciting tone of Mode 7, the mode of this Introit—with opening rises and cadential falls, one or two notes per syllable. The other style, more varied and florid, is that of the antiphon—the music preceding the psalm (and normally sung again after the psalm verse). Both the antiphon and the psalm verse end on *G*, the final of Modes 7 and 8. The antiphon shows traces of the reciting tone *C*, which is used in several modes but not in the seventh mode. Like this Introit, many return frequently to the note *C*, even if it is not the reciting tone of the mode.

## b) Kyrie

8. **K** Yri- e \* e- lé- i-son. iij. Chrí-  
ste e- lé- i-son. iij. Ký-ri- e \* e-  
lé- i-son. iij.

Kyrie eleison. Christe eleison.  
Kyrie eleison.

Lord have mercy. Christ have mercy.  
Lord have mercy.

After the Introit the choir chants the Kyrie. Among the musical settings of the Kyrie that may be sung on this Sunday is one known as *Kyrie magnae Deus potentiae*, from the thirteenth century. The invocation “Kyrie eleison” (Lord have mercy) is repeated three times; then “Christe eleison” (Christ have mercy) is repeated three times, after which the threefold Kyrie is sung again. The simplest settings use one melody for all the Kyries and a different melody for all the Christes, and that is the pattern followed here.

This chant is classified as being in Mode 8. It fits the plagal range by extending upward a fifth from the final *g*; it exceeds the downward range by a second to *c*.



## c) Gloria

XII. c.

5

8.

G

Ló-ri- a in excélsis Dé- o. Et in térra pax ho-

mí-ni-bus bónae vo-luntá-tis. Laudámus te. Bene-dí-ci-

mus te. Adorámus te. Glo-ri-fi-cámus te. Grá- ti- as

á-gimus tí-bi propter mágnam gló- ri- am tú- am.

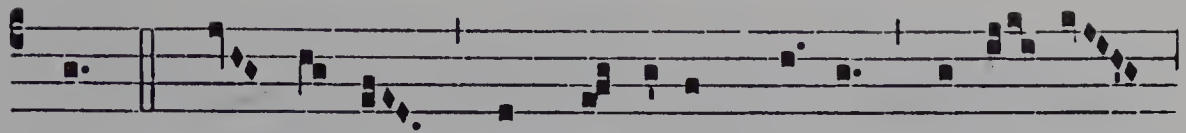
Dó-mi-ne Dé- us Rex caeléstis, Dé- us Pá-ter o- mní-

pot-ens. Dó-mi-ne Fí-li unigéni-te Jé-su Chríste.

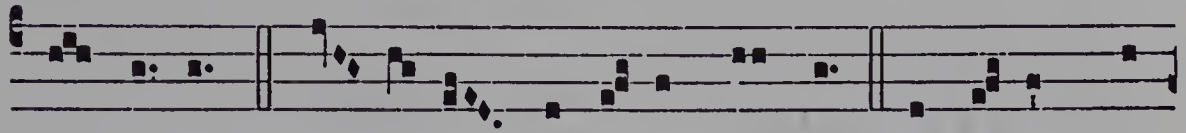
Dómine Dé- us A- gnus Dé- i, Fí-li- us Pá- tris. Qui

tól-lis peccáta mún-di, mi-se- ré- re nó-bis. Qui tól-

lis peccá-ta mún-di, súscipe depre-ca-ti- ónem nó-



stram. Qui sé-des ad dexteram Pátris, mi-se- ré-



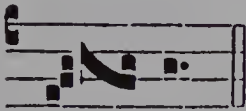
re nó-bis. Quó- ni- am tu só-lus sánctus. Tu só-lus Dó-



minus. Tu só-lus Al- tíssimus, Jé- su Chrí- ste. Cum



Sáncto Spí-ri-tu, in gló-ri-a Dé- i Pá- tris. A-



men.

Gloria in excelsis Deo  
 Et in terra pax hominibus bonae voluntatis.  
 Laudamus te. Benedicimus te. Adoramus te.  
 Glorificamus te.  
 Gratias agimus tibi propter magnam gloriam tuam.  
 Domine Deus, Rex caelestis,  
 Deus Pater omnipotens.  
 Domine Fili unigenite Jesu Christe.  
 Domine Deus, Agnus Dei, Filius Patris.  
 Qui tollis peccata mundi,  
 miserere nobis.  
 Qui tollis peccata mundi,  
 suscipe deprecationem nostram.  
 Qui sedes ad dexteram Patris,  
 miserere nobis.  
 Quoniam tu solus sanctus.  
 Tu solus Dominus.  
 Tu solus Altissimus, Jesu Christe.  
 Cum Sancto Spiritu,  
 In Gloria Dei Patris. Amen.

Glory be to God on high.  
 And on earth peace to men of good will.  
 We praise thee, we bless thee, we adore thee,  
 we glorify thee.  
 We give thee thanks for thy great glory.  
 O Lord God, King of heaven,  
 God the Father Almighty.  
 O Lord, the only begotten Son, Jesus Christ.  
 O Lord God, Lamb of God, Son of the Father.  
 Thou who takest away the sins of the world,  
 have mercy on us.  
 Thou who takest away the sins of the world,  
 receive our prayer.  
 Thou who sittest at the right hand of the Father,  
 have mercy on us.  
 For thou only art holy,  
 Thou only art Lord.  
 Thou only art most high, O Jesus Christ,  
 With the Holy Ghost,  
 In the glory of God the Father. Amen.

Because the Gloria, or Greater Doxology, has a relatively long text, most syllables are sung to only one, two, or three notes. This chant, in the eighth mode, holds strictly to its plagal octave between *d* and *d'*. The *Liber usualis* attributes this chant to the twelfth century, and its unusual pattern of melodic repetition suggests a late date. The repeated melodic units are sometimes shorter, sometimes longer than a textual phrase. For example, the melody for “in excelsis Deo” is set to the complete sentence “Benedicimus te,” the unpunctuated phrase “agimus tibi,” and eight other segments of text. The melodic member first heard at “Laudamus te” serves three other two-word groups, four single words, and the syllable “A” of “A-men.” The longest melodic element, first heard at “Et in terra pax hominibus,” is split between two sentences at “Adoramus te. Glorificamus te,” with the melisma broken up into four syllables. The melody is heard six more times, with the melisma kept intact. The reciting tone *c'*, usually prominent in a wordy text, plays no part in the composition.

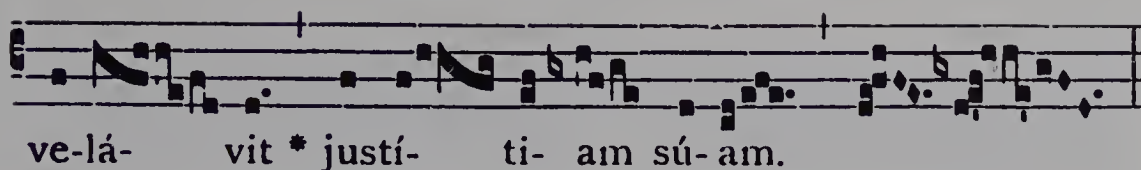
After the Gloria a prayer called the Collect is chanted to a very simple formula, practically a monotone. Then the Epistle, one of the letters of the apostle Paul to the Hebrews, is recited, again to a simple formula.

d) Gradual: *Viderunt omnes*

6

Grad. 5. **V** Iderunt ó- mnes \* fínes tér- rae sa-  
 lu-tá- re Dé- i nóstri : jubi-lá-te Dé- o  
 ó- mnis tér-ra. 7 **W.** Nó-tum fé-cit Dó-  
 mi-nus sa-lu-  
 tá- re sú- um : ante conspéctum génti- um re-





Viderunt omnes fines terrae salutare Dei nostri:  
jubilare Deo omnis terra.

All the ends of the earth have seen the salvation  
of our God; sing joyfully to God, all the earth.

℣. Notum fecit Dominus salutare suum: ante  
conspectum gentium revelavit justitiam suam.

℣. The Lord hath made known His salvation; He  
hath revealed His justice in the sight of the  
Gentiles.



This Gradual exemplifies responsorial psalmody, in which a soloist singing the psalm (Vulgate Ps. 97 [Eng. 98]:3-4, 2) alternates with a choir performing the respond. The extended melismas of *omnes* and *terrae*—typical of Graduals—received polyphonic elaboration in the twelfth century. Unlike the Introit's psalm verse, which was recitational, this verse is extremely ornate, intended as it was for a soloist, although the recitation tone *C* is prominent. Many Graduals exhibit a structure unified by motivic repetition, but this example does not. The fifth mode is frequently used in Graduals, as it is here. Its final is *F*, and the note *B* is sometimes flatted to avoid the melodic tritone.

#### e) Alleluia

8

2.  
**A** Lle-lú-ia. \* *ij.* ℣. Dí-

es sancti- ficátus illúxit nó- bis :

ve- ní-te géntes, et adorá-te Dómi-

num : qui- a hó-di- e descéndit lux má-

gna \* su-per tér- ram.

Alleluia. Alleluia.

℣. Dies sanctificatus illuxit nobis: venite gentes, et adorate Dominum: quia hodie descendit lux magna super terram.

Alleluia, alleluia.

℣. A sanctified day hath shone upon us; come ye Gentiles, and adore the Lord; for this day a great light hath descended upon the earth.

During most of the year, the Alleluia, another responsorial chant, follows the Gradual. As in the Gradual, a soloist sang the psalm verse, while the choir responded with "Alleluia"—from the Hebrew "Hallelujah" (praise Yahweh, or Jehovah). The Alleluia for Christmas Day is one of the oldest; it lacks the extended melisma on the final "a" called the *jubilus*. The phrases of this chant end mainly on the final of the second mode, *D*; some of them end on *C* and one on *A*, but none closes on the reciting tone *F*.

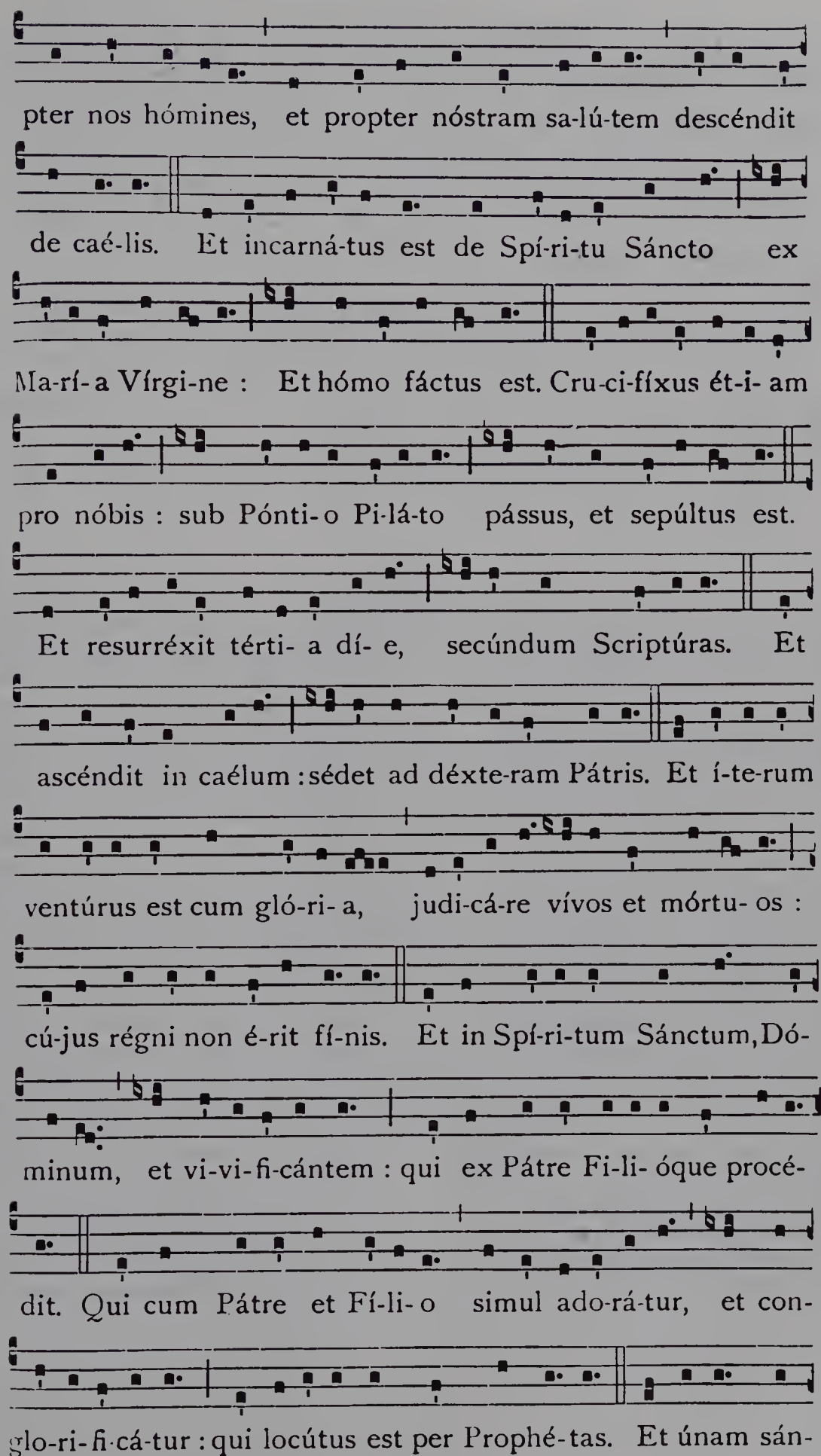
## f) Credo

9

XI. c.

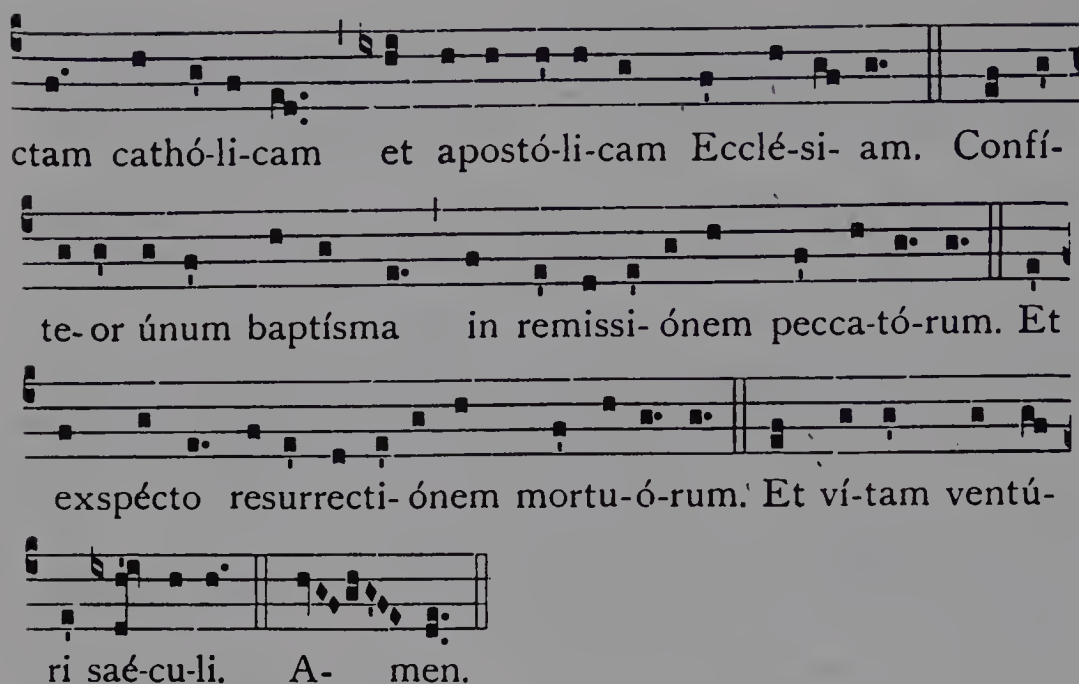
4.

**C** Rédo in únum Dé-um, Pátrem omnipot-éntem, fa-  
 ctórem caéli et térrae, vi-si-bí-li-um ómni- um, et invi-  
 si-bí-li- um. Et in únum Dóminum Jésum Chrístum, Fí-  
 li- um Dé- i unigéni- tum. Et ex Pátre nátum ante  
 ómni- a saécu- la. Dé-um de Dé- o, lúmen de lúmine,  
 Dé-um vérum de Dé-o véro. Gén- i- tum, non fáctum, consub-  
 stanti- á- lem Pátri : per quem ómni- a fácta sunt. Qui pro-



pter nos hómines, et propter nóstram sa-lú-tem descéndit  
de caé-lis. Et incarná-tus est de Spí-ri-tu Sáncto ex  
Ma-rí-a Vírgi-ne : Et hómo fáctus est. Cru-ci-fíxus ét-i-am  
pro nóbis : sub Pónti-o Pi-lá-to pássus, et sepúltus est.  
Et resurréxit térti-a dí-e, secúndum Scriptúras. Et  
ascéndit in caélum : sédet ad déxte-ram Pátris. Et í-te-rum  
ventúrus est cum gló-ri-a, judi-cá-re vívos et mórtu-os :  
cú-jus régni non é-rit fí-nis. Et in Spí-ri-tum Sánctum, Dó-  
minum, et vi-vi-fi-cántem : qui ex Pátre Fi-li-óque procé-  
dit. Qui cum Pátre et Fí-li-o simul ado-rá-tur, et con-  
glo-ri-fi-cá-tur : qui locútus est per Prophé-tas. Et únam sán-





ctam cathó-li-cam et apostó-li-cam Ecclé-si- am. Confí-  
te-or únum baptísma in remissi- ónem pecca-tó-rum. Et  
exspécto resurrecti- ónem mortu-ó-rum. Et ví-tam ventú-  
ri saé-cu-li. A- men.

### Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, Father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven. And was made incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified for us under Pontius Pilate. He suffered and was buried. And the third day he rose again according to the Scriptures. And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge the quick and the dead; of whose kingdom there shall be no end. And in the Holy Ghost, Lord and giver of life, who proceedeth from the Father and the Son. Who, together with Father and the Son, is worshiped and glorified; who spoke by the prophets. And one holy, Catholic, and Apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

After the Alleluia comes the reading of the Gospel, which is chanted on a simple recitation formula. The priest then intones "Credo in unum Deum" (I believe in one God), and the choir continues from "Patrem omnipotentem" (the Father Almighty) to the end of the Nicene Creed. The Credo, together with the sermon (if any), marks the end of the first main division of the Mass, to be followed by the Eucharist proper.

g) Offertory: *Tui sunt caeli*

10

Offert. 4.

U-I sunt \* caé- li, et tú- a est

tér- ra : ór- bem ter- rá- rum, et ple- ni-tú- di-

nem é- jus tu fundá- sti : justí-

ti- a et judí- ci- um praepa- rá-

ti- o sé- dis tú- ae.

Tui sunt caeli, et tua est terra:  
orbem terrarum, et plenitudinem ejus tu  
fundasti: justitia et judicium  
praeparatio sedis tuae.

Thine are the heavens, and Thine is the earth:  
the world and the fullness thereof Thou  
hast founded; justice and judgment  
are the preparation of Thy throne.



As the preparation of the bread and wine begins, the Offertory is sung, during which donations to the church are offered. In earlier times this was an occasion for the singing of Psalms; all that survives today is a verse or two, as in the Offertory *Tui sunt caeli*. This Offertory uses verse 11 and half of verse 13 from the Vulgate Ps. 88 (English 89). But the music is not in psalmodic style, and there is no trace of the fourth mode's reciting tone A, a note rarely reached in this low-placed plagal melody. Rather, the music is graced by exuberant melismas.

The priest now says various prayers in a speaking voice for the blessing of the elements and vessels of the Eucharist, the reenactment of Christ's last supper. One prayer that is chanted is the Preface, to a formula that is more melodious than the other simple readings.

#### h) Sanctus

11 XII. c.

4. **S** An- ctus, \* Sán- ctus, Sán- ctus Dóminus Dé- us

Sá- ba- oth. Pléni sunt caéli et térra gló-ri- a tú- a.

Ho- sánna in excél- sis. Benedíctus qui vé- nit in

nómi- ne Dómi- ni. Ho- sánna in excél- sis.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis. Benedictus qui venit  
in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Hosts.

The heavens and earth are full of thy glory.

Hosanna in the highest. Blessed is he who comes  
in the name of the Lord. Hosanna in the highest.



The Sanctus ("Holy, holy, holy") and Benedictus ("Blessed is he who comes") are both sung by the choir. In Mass V, a twelfth-century chant, the composer took advantage of the threefold "Sanctus" and the twofold "Hosanna" to achieve a symmetrical form at the beginning and end. The melody, in the fourth mode, rises a sixth above the final *e* but only a second below. It hovers around the reciting tone *a*.

Now the celebrant pronounces the Canon, the prayer consecrating the bread and wine, and the congregation recites the prayer *Pater noster* (the Lord's Prayer, "Our Father, who art in heaven . . .").

### i) Agnus Dei

XII. c.

4. 12 3

**A** - gnus Dé- i, \* qui tól- lis pec- cá- ta mún-  
 di : mi- seré- re nó- bis. A- gnus Dé- i, \* qui tól-  
 lis pec- cá- ta mún- di : mi- se- ré- re nó- bis. A-  
 gnus Dé- i, \* qui tól- lis pec- cá- ta mún- di : dóna  
 nó- bis pá- cem.

Agnus Dei, qui tollis peccata  
 mundi: miserere nobis. Agnus Dei,  
 qui tollis peccata mundi: miserere  
 nobis. Agnus Dei, qui tollis peccata  
 mundi: dona nobis pacem.

Lamb of God, who takest away the sins  
 of the world, have mercy on us. Lamb of God,  
 who takest away the sins of the world, have mercy  
 on us. Lamb of God, who takest away the sins  
 of the world: give us peace.

The cantor and choir sing the *Agnus Dei*. The text consists of a threefold acclamation, “Lamb of God, who takest away the sins of the world,” followed by two identical responses, “have mercy on us,” and a final response, “give us peace.” Despite the two different responses, the three *Agnus* periods have the same music. Moreover, the responses echo the music of “qui tollis peccata.”

j) Communion: *Viderunt omnes*

13

Comm. 1.

**V** Idé- runt ómnes \* fí-nes tér-rae sa-lu-  
 tá- re Dé- i nóstri.

Viderunt omnes fines terrae salutare  
 Dei nostri.

All the ends of the earth have seen the salvation  
 of our God.

After the faithful and celebrants have partaken of the bread and wine, the choir sings the Communion. Originally an antiphon-psalm pair sung during the distribution of the bread and wine, the psalm was dropped by the twelfth century and only the antiphon remained. The text of this unusually short Communion is the same as that beginning the Gradual. The pattern of cadences in the first mode suggests a deliberate search for variety: *D*, *E*, *F*, and *D*.

k) *Ite, missa est*

8.

**I** - te, míssa est.  
 Dé-o grá-ti- as.

*Ite, missa est.*  
*Deo gratia.*

*Go, the Mass is over.*  
*Thanks to God.*

This short chant returns to the eighth mode of the *Kyrie*. The statements are set strophically, with a lengthy melisma on the first word followed by a syllabic cadence. (The “*Ite, missa est*” is not sung in the recording.)

Office of Second Vespers, *Nativity of Our Lord* CD 1 CD 1

Although considerably more ornate than most, the Second Vespers of the feast of the Nativity of Our Lord (December 25) is typical of the Office celebrated at sunset. The service begins with introductory prayers, including the *Pater noster* (the Lord's Prayer) and the *Ave Maria* (Hail Mary).

(The recordings accompanying this anthology contain a sample Antiphon, *Tecum principium*, Psalm 109, *Dixit Dominus*, and the Short Responsory and Verse, *Notum fecit*. The remaining antiphons and psalms are omitted from the record set for reasons of economy.)

a) Verse: *Deus in adiutorium*

♩.

D

E-us in adjutó-ri-um mé-um inténde. R̃. Dómine ad adju-  
vándum me festí-na. Gló-ri-a Pátri, et Fí-li-o, et Spi-rí-tu-i Sán-  
cto. Sic-ut érat in princípi-o, et nunc, et semper, et in saécu-la  
saecu-ló-rum. Amen. Alle-lú-ia.

V. Deus, in adiutorium meum intende.  
R. Domine, ad adiuvandum me festina.  
Gloria Patri, et Filio, et Spiritui Sancto. Sicut  
erat in principio, et nunc, et semper, et in  
saecula saeculorum. Amen. Alleluia.

V. O God, come to my assistance.  
R. O Lord, make haste to help me.  
Glory be to the Father, and to the Son, and to  
the Holy Ghost. As it was in the begin-  
ning, is now and ever shall be, world  
without end. Amen. Alleluia.

The first verse of Psalm 69, *Deus in adiutorium*, is sung to a special formula some-  
what more elaborate than the usual psalm tone.

English translations from *The Saint Andrew Daily Missal*, ed. Dom Gaspar Lefebvre, O.S.B. (New York: Benziger Publishing Co., 1956). Reprinted by permission. The Chapter, Kyrie, *Pater noster*, and Prayer (*Oratio*) have been omitted. Antiphons, Short Responsory and Verse *Notum fecit* from *Antiphonale monasticum*, pp. 245–49. *Deus in adiutorium*: *Liber usualis* (LU), p. 112; Psalm 109: LU, p. 128, Tone 1g; Psalm 110: LU, p. 139, Tone 7a; Psalm 111: LU, p. 146, Tone 7d; Psalm 129: LU, p. 178, Tone 4A; Magnificat: LU, p. 213, Tone 1g<sup>2</sup>.



b) Antiphon: *Tecum principium*

14 4

**T**

ECUM prin-cí- pi- um \* in di- e virtú-tis

tu- æ, in splendó-ri-bus sanctó-rum, ex ú-te-ro ante lu-cí-

fe-rum gé-nu-i te. E u o u a e.

Tecum principium in die  
virtutis tuae in splendoribus  
sanctorum, ex utero ante luciferum  
genui te.

Thine shall be the dominion in the day  
of Thy strength in the brightness  
of the Saints, from the womb before the day star  
I begot Thee.

c) Psalm 109: *Dixit Dominus*

15 5

Mediant of 2 accents.

g

1. Dí-xit Dóminus Dómino mé- o ; \* Séde a *déxtris* mē- is.

- 1 Díxit Dóminus Dómino méo:★  
Séde a *déxtris* méis.
- 2 Donec pónam inimícos túos,★  
scabéllum pédum tuórum.
- 3 Vírgam virtútis túae emíttet Dóminus  
ex Sión: \* domináre in medio  
inimicórum tuórum.
- 4 Técum princípium in díe virtútis túae  
in splendóribus sanctórum:★  
ex útero ante lucíferum  
genui te.

The Lord said unto my Lord:  
Sit Thou at My right hand.  
Until I make Thine enemies  
Thy footstool.  
The Lord shall send the rod of Thy strength  
out of Sion: rule Thou in the midst  
of Thine enemies.  
Thine shall be the dominion in the day  
of Thy power amid the brightness of the  
Saints: from the womb, before the day star  
have I begotten Thee.

- 5 Jurávit Dóminus, et non paenitébit éum: \*  
Tu es sacérdos in aetérnum secúndum órđinem  
*Melchisedech.*
- 6 Dóminus a dextris túis, \*  
confrégit in díe írae súae réges.
- 7 Judicábit in natió nibus,  
implébit ruínas: \*  
conquassábit cápita in térra multórum.
- 8 De torrén te in vía bíbet: \*  
proptérea exaltábit cáput.
- 9 Glória Pátri, et Fílio, \*  
et Spíritui Sáncto.
- 10 Sicut érat in princípio, et nunc,  
et sémp er, \* et in saécula saeculórum.  
Amen.

The Lord hath sworn, and will not repent:  
Thou art a Priest for ever after the order of  
Melchisedech.

The Lord at Thy right hand shall strike  
through kings in the day of His wrath.  
He shall judge among the heathen,  
He shall fill the places with dead bodies:  
He shall wound the heads over many countries.  
He shall drink of the brook in the way:  
therefore shall He lift up His head.

Glory be to the Father, and to the Son,  
and to the Holy Ghost.

As it was in the beginning, is now,  
and ever shall be, world without end.  
Amen.

The first full psalm sung in this Office is Psalm 109, *Dixit Dominus*. It is preceded by the Antiphon *Tecum principium*. Since this antiphon is in the first mode, the psalm tone for this mode is chosen, but provided with an ending on G rather than the final D, so that it may lead back easily into the first notes, E–C, of the antiphon. This alternate ending is called a *differentia* (difference). The conclusion of the antiphon brings the melody around to the final D. After the last verse of the psalm, the Lesser Doxology (from the Greek *doxologia*, a praising), beginning with the words *Gloria Patri* and ending with *saeculorum. Amen*, is sung to the same formula. This Doxology formula is often abbreviated “Euouae,” standing for the sound of the vowels in sAeCUlOrUm. AmEn.

#### d) Antiphon: *Redemptionem misit Dominus*

2 Ant.  
vii a

**R** Edempti- ónem \* mi-sit Dóminus pópu-lo su- o: man-

dávit in ætér-num testamén-tum su- um. E u o u a e.

Redemptionem misit Dominus populo suo,  
mandavit in aeternum testamentum suum.

The Lord hath sent redemption to His people,  
He hath commanded his covenant for ever.

e) Psalm 110: *Confitebor tibi Domine*

Intonation

Tenor

Mediant of 2 accents

1. Con - fi - te - bor ti - bi Do-mi - ne in to - to cor - de me - o:

2. Ma - gna o - pe - ra Do - mi - ni

3. Con-fes - si - o et ma-gni - fi - cen - ti - a o - pus e - jus:

Flex

4. Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum, †

mi - se - ri - cors et mi - se - ra - tor Do - mi - nus:

5. Me - mor e - rit in sae - cu - lum tes - ta - men - ti su - i:

6. Ut det il - lis hae - re - di - ta - tem gen - ti - um:

Flex

7. Fi - de - li - a om - ni - a man - da - ta e - jus: †

con - fir - ma - ta in sae - cu - lum sae - cu - li:

8. Re-demp-ti - o-nem mi - sit po - pu lo su - o:

9. Sanc-tum et ter - ri - bi - le no - men e - jus:

10. In - tel - lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus e - um:

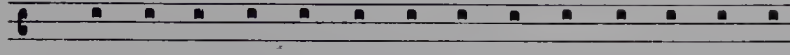
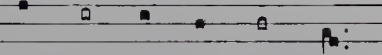
11. Glo - ri - a Pa - tri et Fi - li - o,

12. Si - cut e - rat in prin-ci - pi - o, et nunc, et sem - per,

† This symbol in a psalm text calls for a Flex.  
\* This symbol in a psalm text marks the closing versicle, which is sung to the Tenor followed by the Termination  
◻ The hollow note is sung when there are two unaccented syllables after the accented one, as in *ô-pe-ra Dô-mi-ni*.

- |   |  |
|---|--|
| 1 Confitebor tibi, Domine, in toto corde meo: in consilio iustorum, et congregatióne.           | I will praise Thee, O Lord, with my whole heart: in the assembly of the upright, and in the congregation.                                |
| 2 Magna ópera Dómini: exquisita in omnes voluntátes éius.                                       | The works of the Lord are great, meet to serve for the doing of His will.  |
| 3 Confesso et magnificentia ópus éius: et iustitia eius manet in saéculum saéculi.              | His work is honorable and glorious, and His righteousness endureth for ever.   |
| 4 Memoriam fecit mirabilium suorum, misericors et miserátor Dóminus: escam dedit timéntibus se. | He hath made a memorial of his wonderful works: the Lord is gracious and full of compassion. He hath given meat unto them that fear Him: |
| 5 Memor erit in saeculum testaménti súi: virtutem operum suorum annuntiabit pópulo súo:         | He will ever be mindful of His covenant. He will show His people the power of His works:   |



Tenor	Termination of 2 accents
	
1 *in con-si - li - o ju - sto-rum, et con-gre -	ga - ti - o - ne.
2 *ex - qui-si - ta in om - nes vo - lun -	ta - tes e - jus.
3 *et jus-ti - ti - a e - jus ma - net in	sae - cu - lum sae - cu - li.

4 *es - cam de - dit ti -	men - ti - bus se.
5 *vir - tu - tem o - pe - rum su - o - rum an - nun - ci - a - bit	po - pu - lo su o.
6 *o - pe - ra ma - nu - um e - jus ve - ri - tas	et ju - di - ci - um.

7 *fac - ta in ve - ri - ta - te et	ae - qui - ta - te.
8 *man - da - vit in ae - ter - num te - sta -	men - tum su - um.
9 *i - ni - ti - um sa - pi - en - ti - ae	ti - mor Do - mi - ni.
10 *lau - da - tio e - jus ma - net in	sae - cu - lum sae - cu - li.
11 *et Spi - ri -	tu - i San cto.
12 *et in sae - cu - la sae - cu -	lo - rum. A - men.

- 6 Ut det illis haereditatem **g**éntium:  
opera manuum eius veritas et iudícium.
- 7 Fidelia omnia mandata eius:  
confirmata in saéculum saéculi:  
facta in veritate et aequitáte.
- 8 Redemptionem misit **p**ópulo **s**úo:  
mandavit in aeternum testaméntum **s**úum.
- 9 Sanctum et terribile **n**ómen **e**ius:  
initium sapientiae **t**ímor **D**ómini.
- 10 Intellectus bonus omnibus  
faciéntibus **e**um: laudatio eius manet in  
saéculum saéculi.
- 11 Gloria **P**átri, et **F**ílio,  
et **S**pirítui **S**áncto.
- 12 Sicut erat in principio, et **n**únc,  
et **s**émper, et in saecula saeculórum.  
Amen.

That He may give them the heritage of the heathen:  
The works of His hands are verity and judgment.

All His commandments are sure:  
they stand fast for ever and ever,  
being done in truth and uprightness.

He sent redemption unto His people:  
He hath commanded His covenant for ever.

Holy and terrible is His name.  
The fear of the Lord is the beginning of wisdom.

A good understanding have all they that  
do His commandments: His praise endureth  
for ever.

Glory be to the Father, and to the Son,  
and to the Holy Ghost.

As it was in the beginning, is now,  
and ever shall be, world without end.  
Amen.

Return to Antiphon, *Redemptionem*



Selection e shows how the psalm-tone formula is applied to the singing of a psalm. (See HWM, p. 41, Example 2.3: Outline of the Psalmody of the Office.) There is one tone or formula for each of the eight church modes and an extra one called the *Tonus peregrinus*, or “wandering tone.” The formula for the first half of the verse has three components: the *initium*, or intonation (used only in the first verse of the psalm), the reciting tone, or *tenor*, and the *mediatio*, or mediant (semicadence in the middle of the verse). The second half of the verse usually begins on the tenor, which is maintained until the *terminatio*, or final cadence. When the first half of the verse is lengthy, as in verse 4 of this psalm, a *flex* (inflection) serves as a resting point. The mediant and termination are adjusted according to the number of accents of the text, as here in the first verse’s mediant of two accents, *cór-de méo*, and the same verse’s termination of two accents, *-gá-ti-ó-ne*. The Lesser Doxology usually follows the last verse of the psalm, after which the antiphon is repeated. Originally two choirs alternated in singing the verses of a psalm, a procedure called antiphonal psalmody. Later a soloist chanted the first half of a verse and the choir entered at the asterisk.

f) Antiphon: *Exortum est in tenebris*

**E** X-ór- tum est \* in té-ne- bris lumen re- ctis corde :

mi-sé-ri-cors et mi-se-rá-tor, et justus Dómi-nus.

Exortum est in tenebris lumen rectis:  
misericors, et miserator, et iustus Dominus.

To the true of heart a light is risen in darkness:  
the Lord is merciful, and compassionate and just.

g) Psalm 111: *Beatus vir qui timet Dominum*

Mediant of 2 accents      Endings of 2 accents      Flex

Be - á - tus vir qui ti - met Dó - mi - num: \* in man - dá - tis é - jus vó - let ni - mis. cóm - mo - dat, †

- 1 Beátus vir qui tímet Dóminum: \*  
in mandátis éjus vólet nímis.
- 2 Pótiens in térra érit sémen éjus: \*  
generátio rectórum benedicétur.

Blessed is the man that feareth the Lord,  
that delighteth greatly in His commandments.  
His seed shall be mighty upon earth;  
the generation of the upright shall be blessed.

- 3 Glória et divítiae in **dómo** éjus; \*  
et justítia éjus mánet in **saéculum saéculi**.
- 4 Exórtum est in ténebris **lúmen réctis**: \*  
miséricors, et miserátor,  
et **jústus**.
- 5 Jucúndus hómo qui miserétur et **cómmodat**,  
† dispónet sermónes súos in **judício**: \*  
quia in aetérnum non **commovébitur**.
- 6 In memória aetérna érit **jústus**: \*  
ab auditióne mála **non timébit**.
- 7 Parátum cor éjus speráre in Dómino,  
† confirmátumést cor éjus: \*  
non commovébitur donec despíciat  
inimícos súos.
- 8 Dispérsit, dédit paupéribus:  
† justítia éjus mánet in **saéculum saéculi**: \*  
córnú éjus exaltábitur in **glória**.
- 9 Peccátor vidébit, et irascétur,  
† déntibus súis frémet et **tabéscet**: \*  
desidérium peccatórum períbit.
- 10 Glória **Pátri**, et **Fílio**, \*  
et **Spirítui Sáncto**.
- 11 Sicut érat in princípío, et **núnc**,  
et **sémper**, \* et in saécula saeculórum. Amen.

Glory and riches shall be in his house:  
and his righteousness endureth for ever.  
Unto the upright there ariseth light in the darkness:  
he is gracious, and full of compassion,  
and righteousness.

Happy is the man that sheweth favor and lendeth;  
he will guide his words with discretion:  
surely he shall not be moved for ever.  
The righteous shall be in everlasting remembrance.  
He shall not be afraid of evil tidings.  
His heart is ready, trusting in the Lord.  
His heart is established,  
he shall not be afraid until he see his desire  
upon his enemies.

He hath dispersed, he hath given to the poor:  
his righteousness endureth for ever:  
his horn shall be exalted with honor.  
The wicked shall see it, and be grieved;  
he shall gnash his teeth, and melt away:  
the desire of the wicked shall perish.

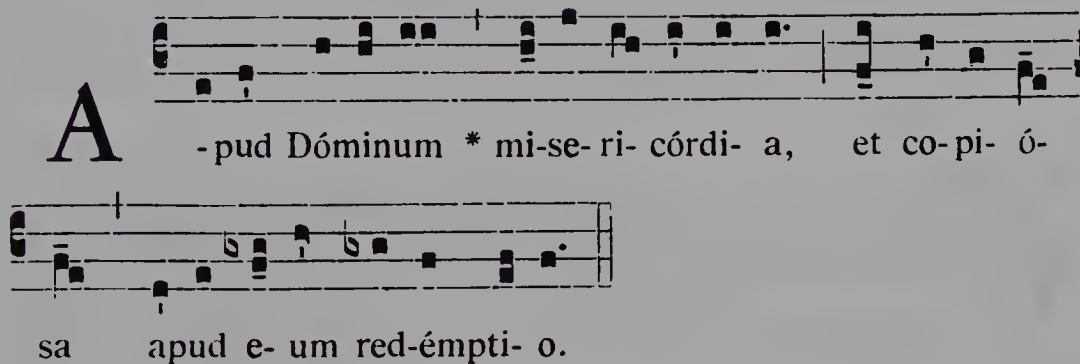
Glory be to the Father, and to the Son,  
and to the Holy Ghost.

As it was in the beginning, is now,  
and ever shall be, world without end. Amen.

Return to Antiphon, *Exortum*

### h) Antiphon: *Apud Dominum*

**A** - pud Dóminum \* mi-se-ri-córdi-a, et co-pi-ó-  
sa apud e-um red-émpti-o.



Apud Dominum misericordia, et copiosa apud  
eum redemptio.

With the Lord there is mercy, and with Him plentiful  
redemption.

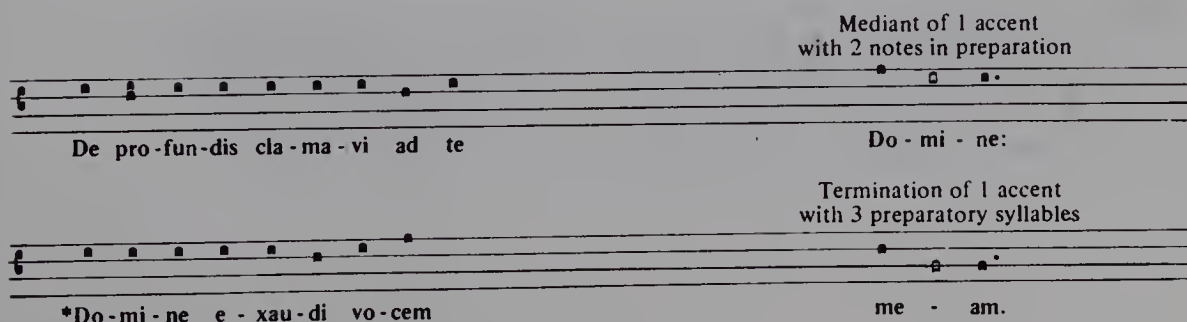
### i) Psalm 129: *De profundis clamavi ad te*

De pro-fun-dis cla-ma-vi ad te Do-mi-ne:  
me-am.

Mediant of 1 accent  
with 2 notes in preparation

Termination of 1 accent  
with 3 preparatory syllables

\*Do-mi-ne e-xau-di vo-cem





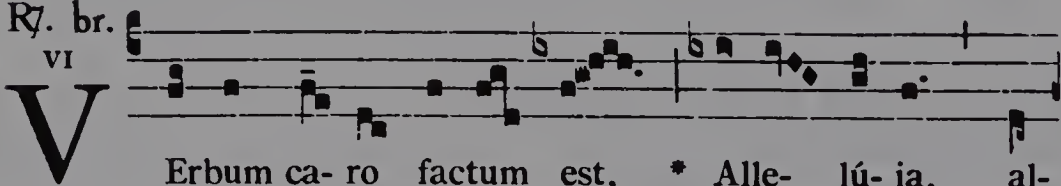
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| <p>1 De profúndis clamávi <i>ad te</i> <b>Dómine</b>: *<br/>Dómine exáudi <i>vócem</i> <b>méam</b>.</p> <p>2 Fiant áures túae <i>intendéntes</i> *<br/>in <i>vócem</i> deprecatiónis <b>méae</b>.</p> <p>3 Si iniquitátes observáveris <b>Dómine</b>: *<br/>Dómine, <i>quis sustinébit</i>?</p> <p>4 Quia apud te propitiátio est: *<br/>et propter légem túam<br/>sustínui <i>te</i> <b>Dómine</b>.</p> <p>5 Sustínuit ánima méa in <i>vérbo</i> éjus: *<br/>sperávit ánima <i>méa</i> in <b>Dómino</b>.</p> <p>6 A custódia matutína usque <i>ad</i> <b>nóctem</b>, *<br/>spéret Israel in <b>Dómino</b>.</p> <p>7 Quia apud Dóminum misericórdia: *<br/>et copiósa apud <i>éum</i> redemptio.</p> <p>8 Et ípse rédimet Israel *<br/>ex ómnibus iniquitátibus éjus.</p> <p>9 Glória Pátri, <i>et</i> Fílio, *<br/>et Spiritui Sáncto.</p> <p>10 Sicut érat in princípío, <i>et nunc</i>,<br/><i>et sémper</i>, * <i>et in saécula saeculórum</i>.<br/>Amen.</p> | <p>Out of the depths I have cried to Thee,<br/>O Lord! Lord, hear my voice.</p> <p>Let Thine ears be attentive<br/>to the voice of my supplication.</p> <p>If Thou, Lord, shalt observe iniquities,<br/>Lord, who shall endure it?</p> <p>For with Thee there is merciful forgiveness,<br/>and by reason of Thy law<br/>I have supported Thee, O Lord.</p> <p>My soul hath relied on His word:<br/>my soul hath hoped in the Lord.</p> <p>From the morning watch even until night<br/>let Israel hope in the Lord.</p> <p>For with the Lord there is mercy,<br/>and with Him plentiful redemption.</p> <p>And He shall redeem Israel,<br/>from all his iniquities.</p> <p>Glory be to the Father, and to the Son,<br/>and to the Holy Ghost.</p> <p>As it was in the beginning, is now,<br/>and ever shall be, world without end.<br/>Amen.</p> |
|---|---|

Return to Antiphon, *Apud Dominum*

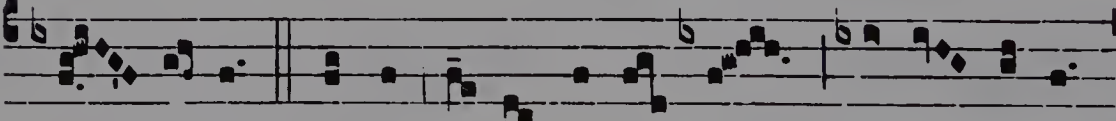
Psalms 111 and 129 (g, i), each with its antiphon (f, h) and each in a different mode, are sung in the manner just described. After the psalms have been chanted, a biblical passage called the Chapter is read, on this day verses 1–2 of Hebrews 1.

j) Short Responsory: *Verbum caro*

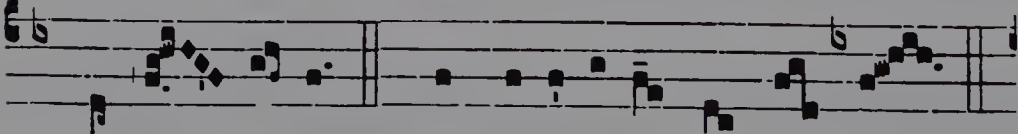
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R7. br. 

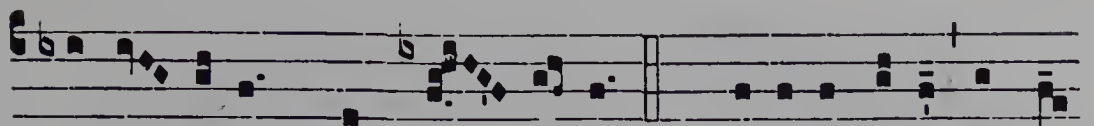
Erbum ca- ro factum est, \* Alle- lú- ia, al-



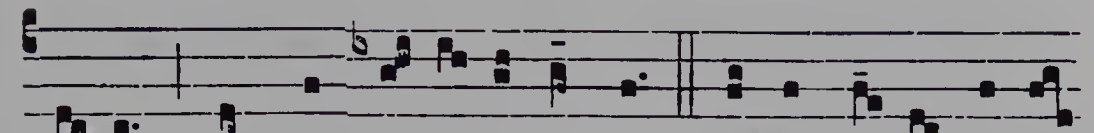
le- lú- ia. Verbúm ca- ro factum est, \* Alle- lú- ia,




al-le- lú- ia. V. Et ha-bi-tá-vit in no- bis.



\* Alle- lú-ia. al- le- lú- ia. ∇. Gló-ri- a Patri, et Fí-



li- o, et Spi- rí- tu- i Sancto. Verbum ca- ro factum



est, \* Alle- lú- ia, al- le- lú- ia.

R. Verbum caro factum est alleluia, alleluia.

R. The Word was made flesh, alleluia, alleluia.

V. Et habitavit in nobis. Alleluia, alleluia.


V. And dwelt among us. Alleluia, alleluia.

Gloria Patri, et Filio  
et Spiritui Sancto.

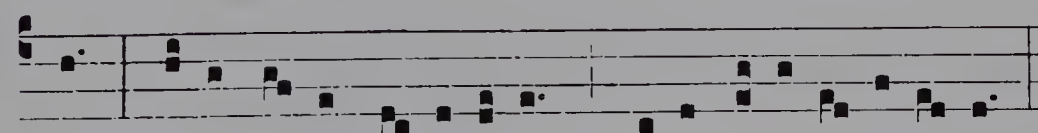
Glory be to the Father, and to the Son,  
and to the Holy Ghost.

The Short Responsory *Verbum caro* is an example of responsorial psalmody, taking the abbreviated form: Respond (choral)—Verse (solo)—Shortened Respond (choral)—Doxology (solo)—Respond (choral). It is called *responsorial* psalmody because a soloist is answered by a choir or congregation.

k) Hymn: *Christe Redemptor omnium*



<sup>1</sup>  
**C** Hriste Red-émptor ómni- um, Ex Patre Patris ú- ni-



ce, So-lus ante prin-cí-pi- um Na-tus in-ef-fa-bí-li- ter.

Christe, Redemptor omnium,  
Ex Patre, Patris Unice,  
Solus ante principium  
Natus ineffabiliter

Jesus! Redeemer of the world!  
Who, ere the earliest dawn of light,  
Was from eternal ages born,  
Immense in glory as in might.

Tu lumen, tu splendor Patris,  
 Tu spes perennis omnium:  
 Intende, quas fundunt preces.  
 Tui per orbem famuli.

Memento, salutis Auctor,  
 Quod nostri quondam corporis,  
 Ex illibata Virgine  
 Nascendo, formam sumpseris.

Sic praesens testatur dies,  
 Currens per anni circulum.  
 Quod solus a sede Patris  
 Mundi salus adveneris.

Hunc caelum, terra, hunc mare,  
 Hunc omne, quod in eis est,  
 Auctorem adventus tui  
 Laudans exultat cantico.

Nos quoque, qui sancto tuo,  
 Redempti sanguine sumus,  
 Ob diem natalis tui  
 Hymnum novum concinimus.

Gloria tibi, Domine,  
 Qui natus es de Virgine,  
 Cum Patre et Sancto Spiritu  
 In sempiterna saecula. Amen

Immortal Hope of all mankind  
 In whom the Father's face we see,  
 Hear Thou the prayers Thy people pour  
 This day throughout the world to Thee.

Remember, O Creator Lord!  
 That in the Virgin's sacred womb  
 Thou was conceiv'd and of her flesh  
 Didst our mortality assume.

This ever-blest recurring day  
 Its witness bears, that all alone,  
 From Thy own Father's bosom forth,  
 To save the world Thou camest down.

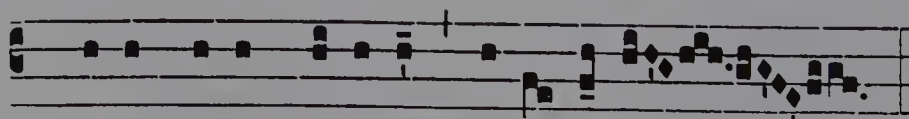
O Day! to which the seas and sky,  
 And earth, and heav'n, glad welcome sing;  
 O Day! which heal'd our misery,  
 And brought on earth salvation's King.

We, too, O Lord, who have been cleans'd  
 In Thy own fount of Blood divine,  
 Offer the tribute of sweet song  
 On this blest natal day of Thine.

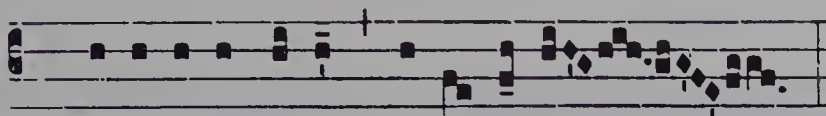
O Jesu! born of Virgin bright,  
 Immortal glory be to Thee;  
 Praise to the Father infinite  
 And Holy Ghost eternally. Amen.

This hymn hails the arrival of the Savior on this day of his birth. Hymns as a genre are strophic—that is, the number of lines, the syllable count, and the meter of all the stanzas are the same. This hymn has seven stanzas of four lines each, each line containing eight syllables and four iambic feet; there is only occasional rhyme. The poetry imitates that of some hymns ascribed to St. Ambrose (d. 397), who was said to have introduced hymns to the Mass, though recent scholarship is inclined to credit this innovation to Hilary, bishop of Poitiers (ca. 315–366). The singing of “hymns, psalms, and spiritual songs” is mentioned by St. Paul (Col. 3:16; Eph. 5:18–20) and other writers of the first three centuries. The setting of this hymn is simple, with no more than two notes per syllable, and it may have been performed rhythmically rather than with the free durations of prose texts and psalms.

#### 1) Verse: *Notum fecit*



V. No-tum fe-cit Dómi-nus, alle-lú-ia.



R. Sa-lu-tá-re su-um, alle- lú-ia.

V. Notum fecit Dominus, alleluia.

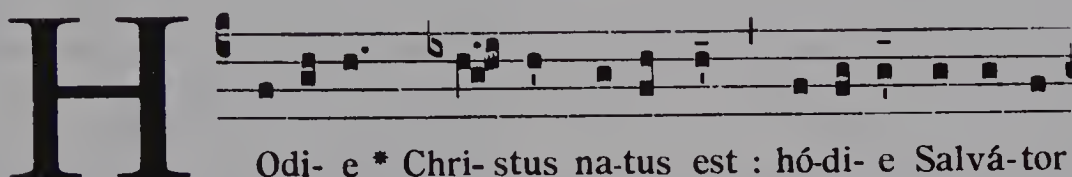
R. Salutare suum, alleluia.

V. The Lord hath made known, alleluia.

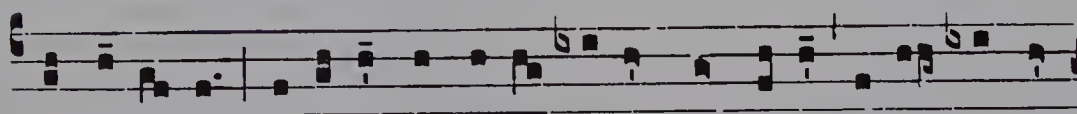
R. His salvation, alleluia.

*Notum fecit* is a responsorial recitation of verse fragments from the Gradual for the Mass of Christmas Day, *Viderunt omnes*, with a florid Alleluia refrain.

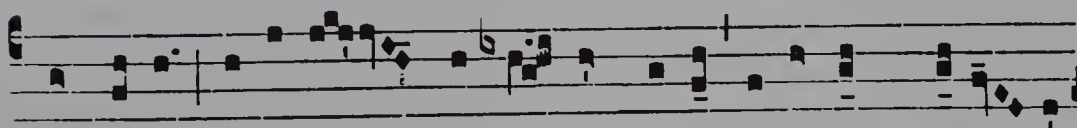
m) Antiphon: *Hodie Christus natus est*



Odi- e \* Chri- stus na- tus est : hó-di- e Salvá- tor



appá- ru- it : hó-di- e in terra canunt Ange- li, lætán- tur Ar-



chánge- li : hó-di- e exsúl- tant justi, di- céntes : Gló- ri- a



in excélsis De- o, alle- lú- ia.

Hodie Christus natus est: hodie Salvator paruit: hodie in terra canunt Angeli, laetantur Archangeli: hodie exsultant iusti, dicentes: Gloria in excelsis Deo, alleluia.

This day Christ was born: this day the Savior appeared: this day the Angels sing on earth, and the Archangels rejoice: this day the just exult, saying: Glory to God in the highest, alleluia.





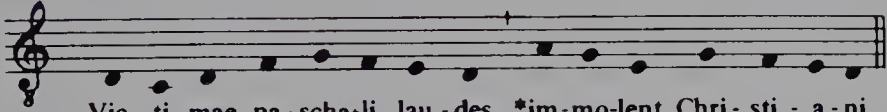
# GREGORIAN CHANT

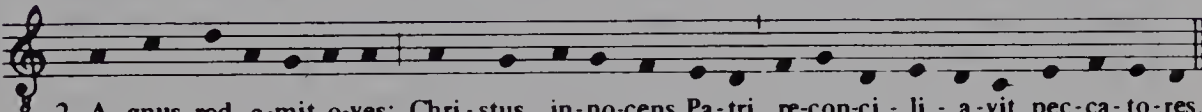
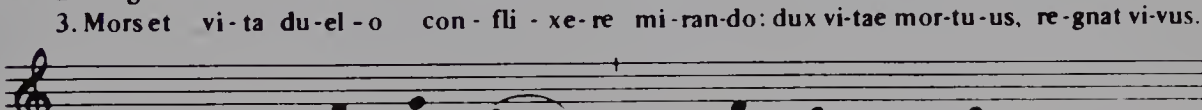
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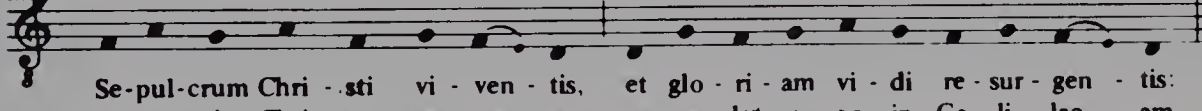
## Sequence for the Solemn Mass of Easter Day

*Victimae paschali laudes* CD 1 CD 1

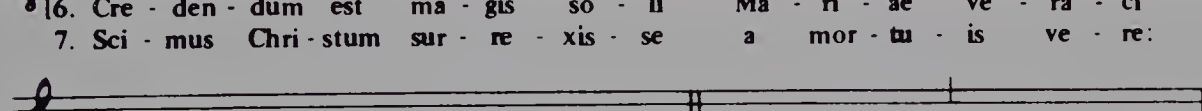
17 6

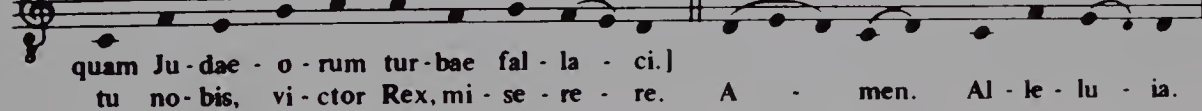
Seq.  
1.   
Vic - ti - mae pa - scha - li lau - des \*im - mo - lent Chri - sti - a - ni.

2.  A - gnus red - e - mit o - ves: Chri - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.  
3.  Mor set vi - ta du - el - o con - fli - xe - re mi - ran - do: dux vi - tae mor - tu - us, re - gnat vi - vus.

4.  Dic no - bis Ma - ri - a, quid vi - di - sti in vi - a?  
5.  An - ge - li - cos te - stes, su - da - ri - um, et ve - stes.

 Se - pul - crum Chri - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis:  
Sur - re - xit Chri - stus spes me - a: prae - ce - det su - os in Ga - li - lae - am.

 [6. Cre - den - dum est ma - gis so - li Ma - ri - ae ve - ra - ci  
7. Sci - mus Chri - stum sur - re - xis - se a mor - tu - is ve - re:

 quam Ju - dae - o - rum tur - bae fal - la - ci.]  
tu no - bis, vi - ctor Rex, mi - se - re - re. A - men. Al - le - lu - ia.

- |  |   |
|--|---|
| 1 Victimae paschali laudes immolent Christiani.  | To the Paschal Victim let Christians offer songs of praise.   |
| 2 Agnus redemit oves: Christus innocens Patri reconciliavit peccatores.                          | The Lamb has redeemed the sheep. Sinless Christ has reconciled sinners to the Father.                           |
| 3 Mors et vita duello conflixere mirando: dux vitae mortuus, regnat vivus.                       | Death and life have engaged in miraculous combat. The leader of life is slain, (yet) living he reigns.          |
| 4 Dic nobis Maria, quid vidisti in via? Sepulcrum Christi viventis, et gloriam vidi resurgentis: | Tell us, Mary, what you saw on the way? I saw the sepulchre of the living Christ and the glory of His rising;   |
| 5 Angleicos testes, sudarium, et vestes. Surexit Christus spes mea: praecedet suos in Galilaeam. | The angelic witnesses, the shroud and vesture. Christ my hope is risen. He will go before his own into Galilee. |

*Liber usualis*, p. 780. From *Anthology of Medieval Music*, edited by Richard Hoppin. © 1978, No. 12, p. 15. Used by permission of W. W. Norton & Company, Inc.

6 [Credendum est magis soli Mariae veraci  
quam Judaeorum turbae fallaci.]

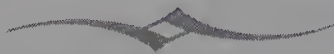
7 Scimus Christum surrexisse a mortuis vere:  
tu nobis, victor Rex, miserere

—WIPO OF BURGUNDY

The truthful Mary alone is more to be believed than  
the deceitful crowd of Jews.

We know that Christ has truly risen from the dead.  
Thou conqueror and king, have mercy on us.

—RICHARD HOPPIN



Among the many sequences once sung, the celebrated *Victimae paschali laudes* (Praises to the Paschal Victim), is one of only five that are retained in the liturgy and standard modern chant books. It is ascribed to Wipo, chaplain to the Emperor Henry III in the first half of the eleventh century. The classical sequence form of paired strophes is plainly evident, as is the common device of unifying the different melodic segments by similar cadential phrases. Following normal eleventh-century practice, this sequence has an unpaired text at the beginning, but, contrary to the rule, lacks one at the end. Strophe 6, marked by brackets, is omitted in modern chant books, making this sequence conform to the regular pattern.

# HILDEGARD OF BINGEN (1098–1179)

6

Sacred Music Drama: *Ordo virtutum* CD 1

CD 1

*In principio omnes*

18

7

In prin - ci - pi - o om - nes cre - a - tu - ræ  
vi - ru - e - runt, in me - di - o flo - res flo - ru - e - runt;  
po - ste - a vi - ri - di - tas de - scen - dit. Et is - tud  
vir proe - li - a - tor vi - dit et di - xit: Hoc  
sci - o, sed au - re - us nu - me - rus non - dum est  
ple - nus. Tu er - go, pa - ter - num  
spe - cu - lum a - spi - ce: in cor - po - re  
me - o fa - ti - ga - ti - o - nem sus - ti - ne - o,  
par - vu - li et - i - am me - i de - fi - ci - unt.

19

8

Nunc me - mor e - sto, quod ple - ni - tu - do quae  
in pri - mo fac - ta est a - re - sce - re  
non de - bu - it, et tunc in te ha - bu -



is - ti, quod o - cu - lus tu - us num - quam  
 ce - de - ret us - que dum cor - pus me - um  
 vi - de - res ple - num gem - ma - rum. Nam me  
 fa - ti - gat quod om - ni - a mem - bra me - a in ir - ri -  
 si - o - nem va - dunt. Pa - ter, vi - de, vul - ne - ra me - a  
 ti - bi o - sten - do. Er - go nunc, om - nes  
 ho - mi - nes, ge - nu - a ve - stra ad Pa - trem  
 ve - strum fle - cti - te, ut vo - bis  
 ma - num su - am por - ri - gat.

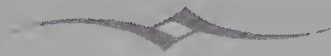
## VIRTUES

In principio omnes creature viruerunt,  
 in medio flores floruerunt;  
 postea viriditas descendit.  
 Et istud vir proelior vidit et dixit:  
 Hoc scio, sed aureus numerus nondum  
 est plenus. Tu ergo, paternum speculum  
 aspice: in corpore meo fatigationem  
 sustineo, parvuli etiam mei deficiunt.  
 Nunc memor esto, quod plenitudo quae in  
 primo facta est arescere non debuit, et  
 tunc in te habuisti quod oculus tuus  
 numquam cederet usque dum corpus meum  
 videres plenum gemmarum. Nam me fatigat  
 quod omnia membra mea in irrisiōnem  
 vadunt. Pater, vide, vulnera mea tibi  
 ostendo.

In the beginning all of creation was  
 green. In a middle stage the flowers  
 bloomed. Then greenness declined.  
 The Fighter [Christ] saw this and said:  
 "I know this, but the golden number is not  
 yet attained. You, then, look into the  
 fatherly mirror. In my body I feel  
 fatigue, even my little ones weaken.  
 Be mindful that the fullness that was  
 first made must not wither, and  
 make sure that you not turn away your gaze  
 until you see my body  
 covered with gems. It wearies me  
 that all my followers fall into mockery.  
 Father, behold, I show you my  
 wounds."

Ergo nunc, omnes homines, genua vestra ad  
Patrem vestrum flectite, ut vobis manum  
suam porrigat.

Now, therefore, all humankind, bend your  
knees before your Father, as he extends  
his hand to you.



Hildegard, founder and abbess of the convent in Rupertsberg in Germany, was famous for her prophetic powers and revelations. Her most remarkable work, *Scivias* (Know the Ways), is an account of twenty-six visions. Besides writings on natural science and medicine, she left a great quantity of poetry and music.

Her morality play with music, *Ordo virtutum* (The Virtues, ca. 1151), is unusual for its time, because unlike the liturgical dramas such as *Quem quaeritis in praesepe* (NAWM 7), it is not a supplement to the Mass of a certain feast but an independent Latin play, an edifying entertainment for Hildegard's select community of noblewomen. All parts except the Devil are sung in plainchant. The singers represent the Patriarchs and Prophets, sixteen female Virtues (Humility, Love, Obedience, Faith, Hope, Chastity, Innocence, Mercy, etc.), a Happy Soul, an Unhappy Soul, and a Penitent Soul. The Devil, bereft of divine harmony, can only shout and bellow.

The play begins with a chorus of Patriarchs and Prophets who express their wonder at the sight of the richly robed Virtues. Souls in a procession beg the Virtues for divine insight, alternating solos with choral responses. But the Devil tempts the Souls, and one Unhappy Soul succumbs and follows him, only to return later, bedraggled, hurt, and repentant. The Devil tries to reclaim her, but the Virtues, led by Humility, protect her and capture and bind the Devil. Though Victorious, the Virtues lament the spoiling of the green, blossoming paradise and invoke the militant Christ, who urges them to aspire to the goodly fullness of the time of creation.

The final chorus, which serves as an epilogue, consists of four rhymed lines, followed by a prose quotation, and ends with a short prayer. The melody is entirely in Mode 3, keeping mostly to the ambitus of that mode, *d'* to *e''*. It oversteps its upper boundary at "oculus tuus" (your gaze) and "ad Patrem" (to the Father), and its lower boundary at "parvuli" (little ones) and "debuit" (wither), perhaps to emphasize those words. Periods and other strong endings in the text are marked by cadences on the final *E*. The reciting tone of this mode, *C*, plays no part in the structure. Rather the fifth degree, *B*, is the most frequent resting point.

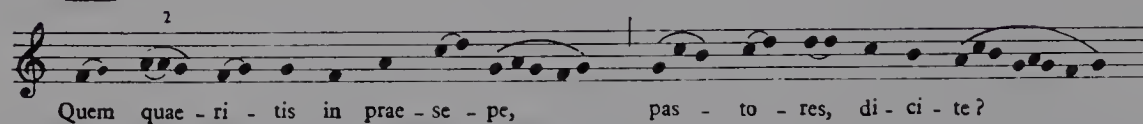
The rhyme of the opening two lines is paralleled by an identical cadence formula in the music, but the next two rhymed lines do not use the same closing pattern, because the second must open the way to Christ's speech. A typical intonation is the rising fifth *e'-b'*, which occurs at the beginning, at "sed aureus," "non debuit," "Nam me fatigat," "Pater, vide," "Ergo nunc," and "ut vobis." Hildegard, who was sometimes effusive in her melismas, was here restrained, reserving the longer melismas for particular ideas—for example, "debuit" (wither), "gemmarum" (gems), "flectite" (bend), and the longest, a final flourish, for "porrigat" (extend).

## 7

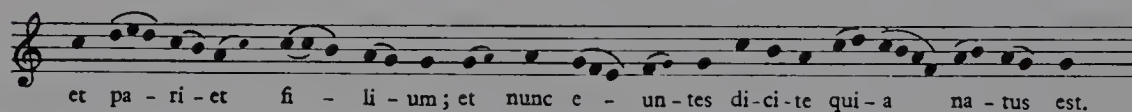
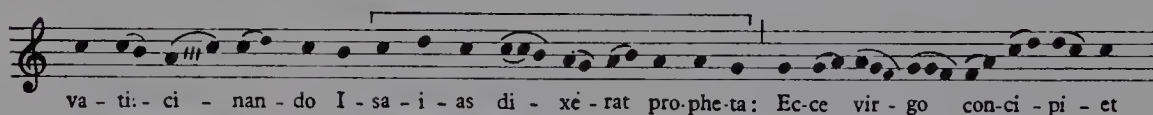
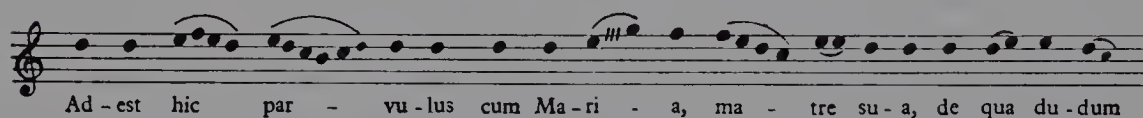
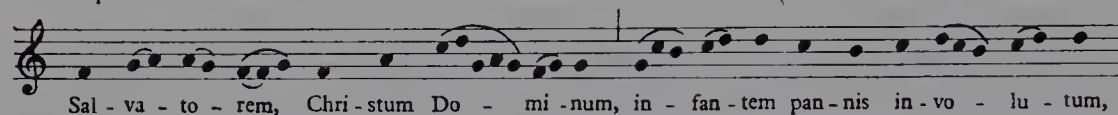
## GREGORIAN CHANT

Trove: *Quem quaeritis in praesepe* (10th century)*In die natale Domini stacio ad Sanctum Petrum* CD 1

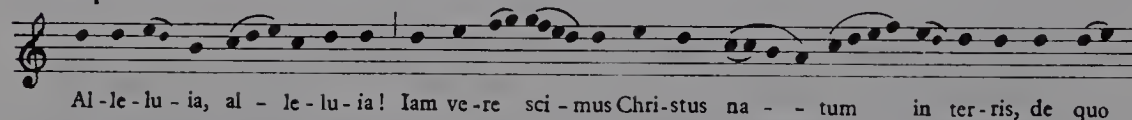
20



3 Respondent



Respondent



In die natale Domini stacio ad Sanctum Petrum

On the day of the nativity of the Lord, at the station  
of St. PeterIncipiunt tropus [i.e. tropum] antequam dicatur  
officiumThey begin the trope before the office [i.e. Introit] is  
said

Transcribed from Paris, Bibliothèque nationale, MS lat. 1118, fols. 8v-9r (MS datable 988-96), by William L. Smoldon in *The Music of the Medieval Church Dramas*, edited by Cynthia Bourgeault. © The Estate of William L. Smoldon, 1980. Used by permission. All rights reserved.

Quem quaeritis in praesepe,  
pastores, dicite?

Whom do you seek in the manger,  
shepherds, please say?

*Respondent*

Salvatorem, Christum Dominum,  
infantem pannis involutum,  
secundum sermonem angelicum.

Our savior, Christ the Lord,  
an infant wrapped in cloths,  
according to the angelic report.

Adest hic parvulus cum Maria,  
matre sua, de qua dudum  
vaticinando Isaias dixerat propheta:  
Ecce virgo concipiet et  
pariet filium; et nun euntes  
dicite quia natus est.

The infant is attended here by Mary,  
his mother, about whom a little while  
ago the prophet Isaiah foretold:  
behold a virgin will conceive and  
give birth to a son; and now as you go  
tell that he is born.

*Respondent*

Alleluia, alleluia!  
Iam vere scimus Christu natum  
in terris, de quo canite omnes  
cum propheta dicentes,  
PUER NATUS EST NOBIS.

Alleluia, alleluia!  
Now truly we know that Christ was born  
on earth, concerning which sing always  
with the prophet, saying:  
A SON IS BORN UNTO US.

The rubrics indicate that this dramatic dialogue was performed before the singing of the Introit at the Third Mass of Christmas Day at the altar, which symbolized the Church of Saint Peter.

Certain chants, usually Introits, were extended by a verbal and melodic trope that turned them into little dramatic scenes. Best known is the Easter trope, *Quem quaeritis in sepulcro?*, in which the angels guarding Jesus' tomb ask the two Marys, "Whom do you seek in the sepulchre?" They answer, "Jesus of Nazareth, who was crucified." The angels tell them that he is not there, for he has risen. This genre is sometimes called a liturgical drama.

*Quem quaeritis in praesepe* is the Christmas version of the dramatic Easter trope. The midwives caring for the Christ child ask the shepherds to tell them whom they seek in the manger. The shepherds answer that they are looking for an infant in swaddling clothes, Christ the Savior, as the angels foretold. The angels explain that the child was born to Mary, a virgin. The shepherds rejoice in the knowledge that they have confirmed the birth of Christ. The Introit, *Puer natus est* (NAWM 3a), is then sung.

There are a number of notable melodic recurrences in this dialogue. The music of the first response (marked "Respondent") parallels that of the midwives, except that its phrase ends a fifth above, because the speech continues. The previous phrases all ended with the same cadence, G–A–G–F–G. But the first shepherd's last words, "sermonem angelicum," introduce a new ending formula that will be repeated at "Isaias dixerat propheta" of the second response and "propheta dicentes" of the third. The last four notes of this formula are heard again at the end of the second response at "natus est." Although different characters are singing, the melodic recurrences bestow melodic continuity and unity on the entire composition.



## 8

## ADAM DE LA HALLE (ca. 1237–ca. 1287)

*Jeu de Robin et de Marion* [CD 1]Rondeau: *Robins m'aime*

21

Chor:

8 Ro - bins m'ai - me, Ro - bins m'a, Ro - bins m'a de - man - dé - e, Si m'a -

Solo:

8 ra. Ro - bins m'a - ca - ta co - te - le D'es - car - la - te bonne et

Chor:

8 be - le, Sous - ka - nię et chain - tu - rele A - leu - ri - va! Ro - bins

8 m'ai - me, Ro - bins m'a, Ro - bins m'a de - man - dé - e, Si m'a - ra.

Robins m'aime,  
Robins m'a,  
Robins m'a demandée  
Si m'ara.  
Robins m'acata cotele  
D'escarlate bonne et belle  
Souskanie et chainturele.  
Aleuriva!

Robin loves me,  
Robin has me,  
Robin asked me  
if he can have me.  
Robin bought me a skirt  
of scarlet, good and pretty,  
a bodice and belt.  
Hurray!

The most famous of the secular musical plays was *Jeu de Robin et de Marion* by Adam de la Halle, the last and greatest of the trouvères. It is uncertain whether all the songs in this work, dating from about 1284, were written by Adam himself or whether they were popular chansons incorporated into the play. A few of them have polyphonic settings.

Typical of the tuneful songs is *Robins m'aime*, sung by Marion with choral refrains at the opening of the *Jeu*. It is a monophonic rondeau in the form A B a a b A B (using separate letters for each musical phrase, capitals for choral, lower case for solo performance).

Friedrich Gennrich, *Troubadours, Trouvères, Minne- und Meistergesang* (Cologne, 1951) p. 38.

# BERNART DE VENTADORN (ca. 1150–ca. 1180)

9

*Can vei la lauzeta mover*

CD 1

CD 1

22

9

1. Can vei la lau - ze - ta mo - ver De joi sas a - las con - tral rai,  
 Que s'o - blid' e - s lais - sa cha - zer Per la dous - sor c'al cor li vai,  
 Ai! tans grans en - vey - a m'en ve De cui qu'eu vey - a jau - zi - on,  
 Me - ra - vil - has ai, car des - se Lo cor de de - zi - rer no - m fon.

Can vei la lauzeta mover  
 de joi sas alsas contral rai,  
 que s'oblid' e • s laissa chazer  
 per la doussor c'al cor li vai,  
 ai! tan grans enveya m'en ve  
 de cui qu'eu vey a jauzion,  
 maravilhas ai, car desse  
 lo cor de dezirer no • m fon.

When I see the lark beating  
 its wings joyfully against the sun's rays,  
 which then swoons and swoops down  
 because of the joy in its heart,  
 oh! I feel such jealousy  
 for all those who have the joy of love,  
 that I am astonished  
 that my heart does not immediately melt with desire!

Ai, las! tan cuidava saber  
 d'amor, e tan petit en sai,  
 car eu d'amar no • m posc tener  
 celeis don ja pro non aurai.  
 Tout m'a mo cor, e tout m'a me,  
 e se mezeis e tot lo mon;  
 e can se • m tolç, no • m laisset re  
 mas dezirer e cor volon.

Alas! I thought I knew so much  
 of love, and I know so little;  
 for I cannot help loving a lady  
 from whom I shall never obtain any favor.  
 She has taken away my heart and myself,  
 and herself and the whole world;  
 and when she left me, I had nothing left  
 but desire and a yearning heart.

Anc non agui de me poder  
 ni no fui meus de l'or' en sai  
 que • m laisset en sos olhs vezer

I have no power over myself,  
 and have not had possession of myself  
 since the time when she allowed me to look into  
 her eyes,

en un miralh que mout me plai.  
 Mirahls, pus me mirei en te,  
 m'an mort li sospir depreon,  
 c'aissi • m perdei com perdet se  
 lo bels Narcisus en la fon.

in a mirror which I like very much.  
 Mirror, since I was reflected in you,  
 deep sighs have killed me,  
 for I caused my own ruin, just as  
 fair Narcissus caused his by looking in the fountain.

Text and translation are from Hendrik van der Werf, *The Chansons of the Troubadours and Trouvères* (Utrecht, 1972), pp. 91–95, where versions of the melody appearing in five different sources are given, showing surprising consistency among readings. The dot splitting two letters of a word, as in e • s, indicates a contraction.

De las domnas me dezesper;  
 ja mais en lor no • m fiarai;  
 c'aissi com las solh chaptener,  
 enaissi las deschaptenrai.  
 Pois vei c'una pro no m'en te  
 vas leis que • m destrui e • m confon,  
 totas las dopt' e las mescre,  
 car be sai c'atretals se son.

D'aisso's fa be femna parer  
 ma domna, par qu'e • lh o retrai,  
 car no vol so c'om deu voler,  
 e so c'om li devada, fai.  
 Chazutz sui en mala merce,  
 et ai be faih co • l fols en pon;  
 e no sai per que m'esdeve,  
 mas car trop puyei contra mon.

Merces es perduda, per ver,  
 et eu non o saubi anc mai,  
 car cilh qui plus en degr'aver  
 no • n a ges, et on la querrai?  
 A! can mal sembla, qui la ve,  
 qued aquest chaitiu deziron

que ja ses leis non aura be,  
 laisse morir, que no l'aon!

Pus ab midons no • m pot valer  
 precis ni merces ni • l dreihz qu'eu ai,  
 ni a leis no ven a plazer  
 qu'eu l'am, ja mais no • lh o dirai.  
 Aissi • m part de leis e • m recre;  
 mort m'a, e per mort h respon,  
 e van m'en, pus ilh no • m rete,  
 chaitius, en issilh, no sai on.

Tristans, ges no • m aurretz de me,  
 qu'eu m'en vau, chaitius, no sai on.  
 De cantar me gic e • m recre,  
 e de joi d'amor m'escon.

I despair of ladies;  
 I shall not trust them ever again;  
 just as I used to defend them,  
 now I shall condemn them.  
 Since I see that *one* of them does not help me  
 against her who is ruining and destroying me  
 I fear them all and have no faith in them,  
 for I know they are all the same.

My lady shows herself to be [merely] a woman  
 (and that is why I reproach her)  
 in that she does not want what one should want,  
 and she does what is forbidden her.  
 I have fallen out of favor;  
 and have acted like the fool on the bridge;  
 and I do not know why this has happened to me,  
 unless it was because I tried to climb too high.

Mercy is gone, that is sure,  
 and I never received any of it,  
 for she who should have the most mercy  
 has none, and where else should I seek it?  
 Oh! how difficult it is for a person who sees her  
 to imagine that she would allow to die this poor  
 yearning wretch,  
 and would not help the man  
 who can have no help but her!

Since pleas and mercy and my rights  
 cannot help me to win my lady,  
 and since it does not please her  
 that I love her, I shall speak to her about it no more.  
 So I am leaving her and her service;  
 she has killed me, and I reply with death,  
 and I am going sadly away, since she will not accept  
 my service, into exile, I do not know where.

Tristan, you will hear no more of me,  
 for I am going sadly away, I do not know where,  
 I am going to stop singing,  
 and I flee from love and joy.



One of the best-preserved songs by the troubadour Bernart de Ventadorn is a lover's complaint, the main subject of the entire repertory. The song is strophic, each stanza but the last having eight lines rhymed *abab cdcd*, and each line has eight syllables. The music to which all the stanzas are sung is through-composed, though the seventh line partly repeats the fourth. The melody is clearly in first mode, rising from *d* to *a* in the first phrase and from *a* to *d'* in the second and third.

# BEATRIZ DE DIA (d. ca. 1212)

10

Canso: *A cantar* CD 1

23

	1	2	3	4	5	6	7	8	9	10
8										
	1. A chan - tar m'es al cor que non deu - ri - e									
8										
	2. tant mi ran - cun cele a qui sui a - migs,									
8										
	3. et si l'am mais que nu - le ren qui si - e;									
8										
	4. non mi val ren bel - tat ni cur - te - si - e									
8										
	5. ne ma bon - taz ne mon pres ne mon sen;									
8										
	6. al - tre - si sui en - ga - nade et tra - gi - de									
8										
	7. qu'e - u - sse fait vers lui de - sa - vi - nen - ce.									

A cantar m'es al cor que non deurie  
 tant mi rancun cele a qui sui amigs,  
 et si l'am mais que nule ren qui sie;  
 non mi val ren beltat ni curtesie  
 ne ma bontaz ne mon pres ne mon sen;  
 altresì sui enganade et tragide  
 qu'eusse fait vers lui desavinence.

To sing I must of what I'd rather not,  
 so much does he of whom I am the lover embitter me;  
 yet I love him more than anything in the world.  
 To no avail are my beauty or politeness,  
 my goodness, or my virtue and good sense.  
 For I have been cheated and betrayed,  
 as if I had been disagreeable to him.

In this strophic song, or canso, from the second half of the twelfth century, four distinct melodic components are arranged in the form ABABCDB. All lines but one end on an unaccented syllable, a circumstance emphasized by the triple notes of the penultimate syllable. The melody is clearly in the first mode, with the characteristic

Transcribed by Hendrik van der Werf in *The Extant Troubadour Melodies* (Rochester: Author, 1984), p. 13. Gerald A. Bond, text editor. Used by permission.



fifth,  $d'-a'$ , and final,  $d'$ , of this mode displayed in the A and B phrases. As in first-mode plainchant melodies, it descends one note below the final to  $c'$ . The singer was presumed to vary the melody for each new stanza, holding to the outline of the tune.

A *vida*, or biographical tale, of about a century later tells that "Beatrix, comtessa de Dia, was a beautiful and good woman, the wife of Guillaume de Poitiers. And she was in love with Rambaud d'Orange and made about him many good and beautiful songs." It is not known which parts of this account are legendary and which parts are true.

# HANS SACHS (1494–1576)

## Nachdem David war redlich und aufrichtig CD 1

24

[STOLLEN]

1. Nach

2. Sprach:

dem Da - vid war red - lich und auff rich - tig.  
"er würgt Da - vid heim - lich, gar für sich - tig."

In al - len sach - en treu als gol - de, Do wart jm Saul gar nei - dig;  
Doch war Jo - na - than Da - vid hol - de: Dem wars von her - zen lei - de;

[ABGESANG]

Rett mitt all sei - nen Knecht - en in ge - dul - de. 9. Da - vid Er das an - sa - get  
Das jhn Saul wollt' tö - ten ohn al - le schul - de 10. Sprach: "mein Va - ter rad - schla - get

11. Wie Er dich heim - lich thu er - mö - ren. Dar - umb auff mor - gen. So bleib ver - bor - gen

[STOLLEN REPEATED]

Ver - steck dich auf dem fel - de." 15. So

wiel jch re - den von dem Han - del wich - tig, Was ich vom Va - ter den werth hö - ren,

Ich dir treu - lich ver - mel - de, Ob bey jhm sey feint - schafft o - der hul - de.

Nachdem David war redlich und aufrichtig,  
In allen sachen treu als golde,  
Do wart jm Saul gar neidig;  
Rett mit all seinen knechten in gedulde.  
Sprach: "er würgt David heimlich, gar fürsichtig."  
Doch war Jonathan David holde;  
Dem wars von herzen leide,  
Das jhn Saul wollte töten ohn alle schulde.

David Er das ansaget,  
Sprach: "mein Vater radschlaget,  
Wie Er dich heimlich thu ermören.

Since David was honest and candid,  
in all things true as gold,  
so Saul was very jealous of him.  
He dealt with all his vassals with patience.  
Said he: "He struggled with David secretly, cautiously."  
Yet Jonathan was kind to David;  
it was painful to his heart  
that Saul wanted to kill him [David] without  
any blame.  
Thus he spoke to David:  
saying, "My father intimated  
how he would stealthily murder you;

Adapted from diplomatic copy in G. Münzer, *Das Singebuch des Adam Puschman* (Leipzig, 1906), p. 80. Notation in whole and half notes, some with dots, is in the original manuscript in Wrocław, Municipal Library. Half notes are meant to go much faster than whole notes. Dotted half notes are somewhat prolonged. Puschamn labels this *Weise*, or melodic formula, "Klingender Ton" (chiming or ringing mode).

Darumb auff morgen,  
 So bleib verborgen,  
 Versteck dich auf dem felde."  
 So viel ich reden von dem handel wichtig,  
 Was ich vom Vater den wertt hören,  
 Ich dir treu vermelde,  
 Ob bey ihm sey feintschaft oder hulde.

therefore in the morning  
 remain concealed,  
 hide yourself in the field."  
 As much as I tell of the affair is important;  
 what I, concerning the father's honor, heard,  
 I truthfully impart,  
 whether there was hostility in him or kindness.

Hans Sachs, a shoemaker by trade, is the most celebrated of the Meistersinger, partly because Wagner made him a leading character in *Die Meistersinger von Nürnberg*. Of the many fine examples of Sachs's art that survive, one of the most beautiful is this commentary on the strife between David and Saul (1 Samuel 17ff.). It is in a form common in the Minnelied that was taken over by the Meistersinger, called in German *Bar* form. The same melodic period, A, is set to a stanza's first two units of text (called *Stollen*), and a different and usually longer melodic period, B (called *Abgesang*), is set to the remainder of the stanza, resulting in the pattern AAB. This form was also the basis of the Provençal *canzo*; like the *canzo*, the *Bar* form sometimes involves a repeat of all or part of the *Stollen* phrase toward the end of the *Abgesang*. This is the case in *Nachdem David*, where the entire melody of the *Stollen* is reiterated at the end of the *Abgesang*.

25

f. 60<sup>r</sup>  
♩ = ♩  
Prima pars

10  
18  
26  
34  
aperto  
chiuso  
36 [fine]

Detailed description: This block contains the first system of the musical score, measures 1 through 36. It is written on a single staff in 6/8 time with a key signature of one flat (B-flat). The tempo is marked 'f. 60<sup>r</sup>' and the note value is indicated as '♩ = ♩'. The piece is divided into two parts: 'Prima pars' (measures 1-34) and 'chiuso' (measures 35-36). The 'Prima pars' section includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The 'chiuso' section ends with a double bar line and the word '[fine]'.

26

Secunda pars

8  
15  
23  
31  
37

Detailed description: This block contains the second system of the musical score, measures 37 through 47. It continues the single staff in 6/8 time with a key signature of one flat. The section is labeled 'Secunda pars'. The measures are numbered 37, 8, 15, 23, 31, and 37 at the beginning of their respective lines.

Jen ten Bokum, *De Dansen* (Utrecht, 1976), pp. 49–50. Afdeling Muziekwetenschap, Universiteit Utrecht. Facsimile in Gilbert Reaney, ed., *The Manuscript London, British Museum, Additional 29987* (American Institute of Musicology, 1965), fols. 60r–61v.



27

Terça pars

Musical notation for the Terça pars section, measures 27 to 44. The notation is in 6/8 time, key of B-flat major. It consists of a single melodic line on a five-line staff. Measure 27 begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The melody continues with various eighth and quarter notes, including some beamed eighth notes. Measure 44 ends with a half note G4.

28

Quartta pars

Musical notation for the Quartta pars section, measures 28 to 44. The notation is in 6/8 time, key of B-flat major. It consists of a single melodic line on a five-line staff. Measure 28 begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The melody continues with various eighth and quarter notes, including some beamed eighth notes. Measure 44 ends with a half note G4.

aperto

Musical notation for the aperto section, measures 44 to 44. The notation is in 6/8 time, key of B-flat major. It consists of a single melodic line on a five-line staff. Measure 44 begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The melody continues with various eighth and quarter notes, including some beamed eighth notes. Measure 44 ends with a half note G4.

chiuso

Musical notation for the chiuso section, measures 44 to 44. The notation is in 6/8 time, key of B-flat major. It consists of a single melodic line on a five-line staff. Measure 44 begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The melody continues with various eighth and quarter notes, including some beamed eighth notes. Measure 44 ends with a half note G4.

29

Quinta pars

The *istampita* (French: *estampie*; Provençal: *estampida*) was a textless composition perhaps intended for dancing. Its form, which resembles that of the sequence, consists of sections immediately repeated (double versicles), often with open and closed endings.

This istampita has five *partes*. The *prima pars* shows the form most clearly. The same music is heard twice, the first time with an open (*aperto*) ending, the second time with a closed (*chiuso*) ending. The second and third *partes* use the same two endings and, in addition, borrow the sixteen previous measures from the first *pars*. The fourth and fifth *partes* share the same music except for the first eight measures and, of course, the open and closed endings. Some of the later *partes* borrow material from earlier *partes*. These borrowings, indicated in the manuscripts and most editions by *signa congruentiae*, have been written out in this transcription to make it easier to follow the recorded performance.

(In two short segments the players in the recording improvise rather than read from the written score: Quarta pars, measures 34–37; Quinta pars, measures 45–52.)

Organum: *Alleluia Justus ut palma*

CD 1

CD 1

30 10

[Soloists] [Choir]

Al-le - lu - ia Al-le - lu - ia.

[Soloists]

lus - tus ut pal - ma flo - re - bit

et si - cut ce - - - - -

[Choir]

- - - drus mul - ti - pli - ca - bi - tur.

Alleluia Justus ut palma florebit,  
et sicut cedrus multiplicabitur.

Alleluia. The righteous shall flourish  
like a palm tree and shall multiply like a cedar.

This organum serves as an example in *Ad organum faciendum*, a treatise on how to make organum. The treatise dates from around 1100 and is housed at the Ambrosian Library in Milan (MS M.17 sup.). An organal voice is set mostly note-against-note above the plainchant Alleluia (but occasionally crossing below). The text of the verse is *Justus ut palma*. The example exhibits both contrary and parallel motion from one interval to the next. There is contrary motion from octaves or unisons to fourths or fifths, particularly at the beginning of a phrase. Within a phrase fourths or fifths or mixtures of these may move in parallel. Particularly at the end of a phrase, a fourth or fifth proceeds to a unison or octave. The composer also discovered that moving from a sixth to an octave or from a third to a unison was an effective cadential device.

Milan, Biblioteca Ambrosiana, MS M. 17 sup., ed. Hans Heinrich Eggebrecht and Frieder Zaminer, *Ad organum faciendum, Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit* (Mainz, 1970), p. 53. © copyright 1970 by B. Schotts Söhne, Mainz. All rights reserved. Used by permission of European American Music Distributors Corp. Sole U.S. Agent for B. Schotts Söhne.

Aquitanian polyphony: *Jubilemus, exultemus* CD 1

31

1.

Ju - bi - le - mus, e - xul - te - mus,

in - to - ne - mus can - ti -

2.

- cum. Re - - - dem - pto - ri

plas - ma - to - ri sal - va - to - ri om -

3.

ni - um. Hoc na - tha - li sa - lu - ta - ri

4.

om - nis nos - tra tur - mu - la. De - um lau - det, si - bi plau - det



5. per e - ter - na se - cu - la. Qui ho - di - e de

Ma - ri - e u - te - ro pro - gre - di - ens.

6. Ho-mo ve - rus rex at - que

he - rus in ter - ris ap - pa - ru - it.

7. Tam be - a - tum er - go na - tum cum in - gen - ti gau - di - o.

8. Con-lau-dan-tes, e-xul - tan - tes be-ne - di - ca-mus Do-mi - no.

Jubilemus exultemus, intonemus canticum  
 Redemptori plasmatori, salvatori omnium.  
 Hoc nathali salutari omnis nostra turmula  
 Deum laudet sibi plaudet per eterna secula.  
 Qui hodie de Marie utero progrediens  
 Homo verus rex atque herus in terris apparuit.  
 Tam beatum ergo natum cum ingenti gaudio  
 Conlaudantes, exultantes benedicamus Domino.

Let us rejoice, sing a song  
 to the redeemer, creator, savior of all.  
 For this blessed birth, let our whole congregation  
 praise God and eternally applaud.  
 He who today issued from Mary's womb  
 a true man, appeared on earth as a king and lord.  
 In such a blessed birth, then, with boundless delight,  
 praising and exulting together, let us bless the Lord.

Paris, Bibliothèque Nationale, fonds latin, fol. 41. For a metrical transcription, see *Saint-Martial Polyphony*, ed. Bryan Gillingham (Henryville, Ottawa, and Binningen: Institute of Mediaeval Music, 1994), pp. 7–9. A facsimile of the page is in Carl Parrish, *The Notation of Polyphonic Music* (New York: Norton, 1957), Plate XXI, and a facsimile of the entire manuscript is published in *Paris, Bibliothèque Nationale, fonds latin 1139 d'après les manuscrits conservés à la Bibliothèque National de Paris*, ed. B. Gillingham (Ottawa: Institute of Mediaeval Music, 1987).



This two-part setting of a rhymed metrical text is from a twelfth-century manuscript associated with the Abbey of St. Martial in Limoges in the Duchy of Aquitaine, now southwest France. The scribe notated the florid upper voice above the slower tenor part in score format, but the text underlay and alignment of the notes are not always clear. Although the poetry has consistent iambic meter, the number of notes in the upper part makes singing the tenor part in first or second rhythmic mode unlikely. Under the circumstances, transcriptions and performances vary and represent interpretations by individual scholars and singers. The upper voice meets the syllabic lower voice at the beginning of a melisma most frequently in perfect consonances—octaves, fifths, and fourths—but also thirds and sixths. Occasionally the composer seems to have purposely chosen a dissonance for variety and spice, as in the first line at “bi” of “jubilemus,” “xul” of “exultemus,” and “to” of “intonemus,” and dissonances generously pepper the melismas. Octaves or unisons between the parts mark the ends of lines. Some lines, for example, line 4, “Deum laudet,” suggest a shift to discant style.

*Alleluia Pascha nostrum*Gregorian Chant and Early Polyphonic Elaborations CD 1

To permit comparison of how plainchant settings were variously embellished in the twelfth and thirteenth centuries, several polyphonic versions of the *Alleluia Pascha nostrum* are given here. Since there is no assurance that any manuscript has the organum and clausulae as Leonin left them, rather than present in notation and recording one of the extant versions, the organum is presented here as it could have been performed in the thirteenth century, when more elaborate settings of certain sections replaced simple organum, just as simple organum replaced sections of plainchant. The series of pieces follows, in performance order. The upper parts of the clausulae on “Nostrum” and on “la” of the word “immolatus” are not heard in the recording as textless discants but in texted versions as motets. For this reason and to show the derivation of the motets from the clausulae, the duplum or motetus of the motets is printed above the duplum of the clausulae. The *Alleluia Pascha nostrum* is a rare instance among surviving settings that shows such a clear succession of layers of polyphonic embellishment.

## a) Plainchant [not performed separately on the recording]

[Soloists, then Chorus] [Chorus]  
Al-le-lu-ia.  
[Soloists]  
Pas-cha no-strum im-mo-la-tus est  
[Chorus]  
Chri-stus. [Chorus repeats Alleluia]

Gordon A. Anderson, *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstedt 1099*, Part II, p. 276. Réproduit avec permission de l'institut de musique médiévale, Henriville, Ottawa et Binningen.

## b) Léonin (fl. 1163–1190), Organum duplum

[32]  
[Soli]  
Al-le-lu-ia  
Al-le-lu-ia

Florence, Biblioteca Medicea-Laurenziana, MS Pluteus 29.1, fol. 109; the clausulae are from Anderson, II 25–26.

33 [Chorus]  
Al - le - lu - ia.

34 [Soli]  
Pas - cha no -

- c) Anonymous clausula on *nostrum* (not heard on the recording)  
[combined in one score with]
- d) Texted motet: *Gaudeat devotio fidelium* [The texted duplum of the motet, which is based on the duplum of the clausula, is heard over the *nostrum* tenor.]

35

d) Motet

c) Clausula

Duplum

Gau-de-at de-vo ti-o fi-de-li-um; Ver-bum pa-tris

Duplum

Tenor

No - strum.



6  
8 in - car - na - tur, No - va pro - les no - bis da - tur Et no - bis - cum con - ver - sa - tur Sa - lus gen - ti -

6  
8

12  
8 um. Vi - te pan - dit o - sti - um, Dum mor - tis sup - pli - ci - um, Pi - e to - le -

12  
8

18  
8 rat. Mun - di prin - ceps ex - tur - ba - tur, Dum con - si - de - rat,

18  
8

II

23  
8 Quod per mor - tem li - be - ra - tur Qui per - i - e - rat, Iu - re su - o sic pri - va - tur,

23  
8

29  
8 Dum de - si - de - rat Il - lum si - bi sub - de - re, qui nil com - mi - se - rat.

29  
8

d) Gaudet devotio fidelium;  
 Verbum patris incarnatur,  
 Nova proles nobis datur  
 Et nobis cum conversatur  
 Salus gentium.  
 Vite pandit ostium,  
 Dum mortis supplicium,  
 Pie tolerat.  
 Mundi princeps exturbatur,  
 Dum considerat,  
 Quod per mortem liberatur  
 Qui perierat.  
 Iure suo sic privatur,  
 Dum desiderat  
 Illum sibi subdere, qui nihil commiserat.

Let the devotion of the faithful be raised in rejoicing;  
 the word of the father is made flesh,  
 and a new child is given to us,  
 and He has bestowed Himself upon us.  
 The salvation of the people  
 has opened the gateway of life,  
 for he in devotion has borne  
 the punishment of death.  
 Satan was cast down  
 when He stood firm  
 so that through His death  
 he who had perished might be made free;  
 thus was He stripped of His own divine nature  
 when He chose  
 to subdue death unto Himself—He who had  
 committed no sin.

[Léonin organum continues]

36

im - - - mo - la - - -

e) Substitute clausula on la of the word immolatus

[combined in one score with]

f) Motet: *Ave Maria, Fons letitie*, on the same tenor *la*

[The textless clausula is not heard; the almost identical motet is performed on the recording.]

37

Motetus

A - ve Ma - ri - a, Fons le - ti - ti - e, Vir - go pu - ra,

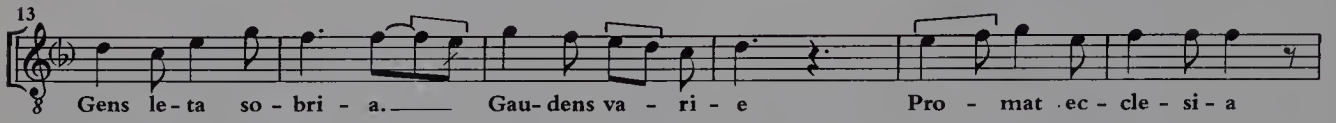
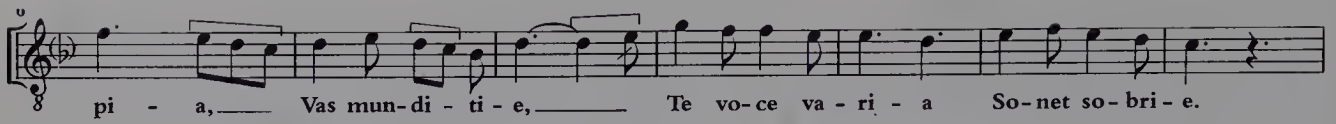
f) Motet

e) Substitute clausula

Duplum

Tenor

la -



39

Ple-nus gra-ti-e, Fa-ctus est ho-sti-a, Fi-nis ho-sti-e.

- f) Ave Maria.  
 Fons letitie,  
 Virgo pura, pia,  
 Vas munditie,  
 Te voce varia  
 Sonet sobrie  
 Gens leta sobria.  
 Gaudens varie  
 Promat ecclesia  
 Laudes Marie,  
 Vox ecclesie.  
 Sonet in maria.  
 Hec solvit scrinia  
 Ysaie,  
 Reserans ostia  
 Clausa patrie,  
 Via dans eximia  
 Regem glorie,  
 Qui sola gratia,  
 Plenus gratie,  
 Factus est hostia,  
 Finis hostie.
- Hail Mary,  
 fount of Joy,  
 virgin pure and holy,  
 vessel of chastity,  
 may the joyous people  
 sing Thee in various  
 yet restrained voices.  
 Rejoicing for many blessings,  
 let the Church express  
 its praise for Mary;  
 and let the voice of the Church  
 resound in the sea.  
 She has fulfilled the prophecies  
 of Isaiah,  
 unlocking the once-closed  
 gates of heaven,  
 granting access by a wonderful way  
 to the King of Glory,  
 who by grace alone,  
 and full of grace,  
 was made sacrifice,  
 the end of all sacrifice.

—Adapted from ANDERSON, II, 52–53

[Léonin organum continues]

38

(us) est

[Chorus]

Chris-tus.



39

[Soli]

Al - - - - - le -

40

[Clausula]

-lu-

I II

9

III

16

III

23

ia

[Chorus]

III

g) Motet: *Salve, salus hominum/O radians stella/nostrum*, a double-texted motet on the tenor *nostrum*.

41

Triplum

Duplum

Cantus

Sal-ve, sa-lus ho-mi-num, Spes mi-se-ri-cor-di-e, Spes ve-ni-e, Pur-ga-

O ra-di-ans stel-la pre-ce-te-ris, Sum-mi De-i ma-ter et fi-li-a,

Nostrum.

9

trix cri-mi-num, Ce-cis lu-men lu-mi-num, Ma-ter, pru-den-ti-e,

E-xi-mi-a pro-les de-ge-ne-ris, Tu ge-ne-ris Mun-di le-ti-ti-a, Tu de vi-

18

Si-gnum vi-e, Ter-mi-nus pa-tri-e, Spes ve-ni-e, Ne-ctar, flos glo-ri-e,

a tri-bu-los con-te-ris, Spes mi-se-ris, Ho-mi-nis Ne-sci-a, Ma-ri-a,

26

Iu-sti-ti-e Sol pi-e, Cle-men-ti-e So-bri-e Ros, vir-go mun-di-ti-e.

De-la-te-ris lu-to nos li-be-ra, Re-ge-ne-rans ge-nus in po-ste-ris re-gi-a.

g) Salve, salus hominum,  
 Spes misericordie,  
 Spes venie,  
 Purgatrix criminum,  
 Cecis lumen luminum,  
 Mater prudentie,  
 Signum vie,  
 Terminus patrie,  
 Spes venie,  
 Nectar, flos glorie,  
 Iustitie  
 Sol pie,  
 Clementie  
 Sobrie  
 Ros, virgo munditie.

O radians stella pre ceteris,  
 Summi Dei mater et filia,  
 Eximia proles degeneris,  
 Tu generis Mundi letitia,  
 Tu de via tribulos conteris,  
 Spes miseris,  
 Hominis  
 Nescia Maria  
 De lateris luto nos libera,  
 Regenerans genus in posteris regia.

## TRIPLUM

Hail, safety of men,  
 hope of pity,  
 hope of pardon,  
 cleanser of sins,  
 light of light to the blind,  
 Mother of prudence,  
 sign-post of the way,  
 boundary of Heaven,  
 hope of pardon,  
 nectar, flower of glory,  
 of justice,  
 holy sun,  
 of tranquillity  
 of prudence  
 dew, Virgin of cleanliness!

—Adapted from ANDERSON, II, 324.

## DUPLUM

O shining star, outshining all others,  
 Mother and Daughter of the highest God,  
 peerless offspring of a degenerate race,  
 Thou art the joy of the people of the world.  
 Thou turnest away the perils of the way.  
 O hope of wretched  
 humanity;  
 Mary, not knowing [the touch of man],  
 free us from the mire surrounding us,  
 regenerating the human race in thy kingdom for  
 all ages.

When the Alleluia was performed as plainchant, it was sung by a priest, who was joined at certain points by a unison chorus. The priest began by intoning the word "Alleluia," after which the chorus repeated this initial segment of melody. The chorus then continued until the priest intervened with the Verse, a line from one of the psalms. Toward the end of the Verse, the chorus joined in and completed the Verse. The soloist and chorus then repeated the entire Alleluia.

While Léonin set the solo sections polyphonically, comparison of his setting (15b) with the original chant (15a) makes it evident that he expected the sections normally sung by the chorus to remain simple plainsong. The plan of Léonin's organum may be diagrammed as follows:

Soloists	Chorus	Soloists
Organum duplum (15b)	Plainchant	Organum duplum (15b cont.)
<i>Alleluia</i> _____	<i>Alleluia</i> _____	<i>Pascha</i> _____
Soloists (cont.)		
Discant clausula (15c)	Organum duplum (15b cont.)	Substitute clausula (15e)
<i>no-strum</i> (melisma) ____	<i>immo-la-</i> _____	(melisma) <i>tus</i> (melisma) <i>est</i> _____
Chorus	Soloists	Chorus
Plainchant	Org. dupl. (15b cont.)	Discant (15b cont.)
<i>Christus.</i> _____	<i>Alle-</i> _____	<i>lu-ia.</i> _____

The formal and sonorous contrast already present in the responsorial plainchant performance is thus magnified. The different styles of setting build further contrast into the polyphonic sections. The opening intonation “Alleluia” (15b) resembles the older melismatic or florid organum: the plainsong intonation (transposed down a fifth) is stretched out into unmeasured long notes of indefinite duration to form the tenor; against this a solo voice sings textless melismatic phrases, broken at irregular intervals by cadences and rests. The original notation suggests a free, unmeasured rhythm. The fluid melody—non-periodic and loosely segmented—strongly suggests improvisatory practice. Nevertheless, some scholars have applied the patterns of the rhythmic modes to such passages of organum purum, and their transcriptions are seen in many editions and heard on some recordings. The transcription given here assumes unmeasured rhythm for these passages.

After the chorus responds “Alleluia” in unison, the two-voice solo texture resumes with the psalm verse on the word “Pascha.” But beginning with the word “nostrum” a quite different style is heard (15c). The tenor now sings in strictly measured rhythm; the upper voice, which moves in faster notes, likewise assumes the distinctly measured character of discant, the style in which all parts are in measured rhythm. Section 15c constitutes a *clausula*, a closed form in discant style in which a chant melisma is heard twice in the tenor (the two appearances of the tenor are marked by Roman numerals I and II). (See the facsimile in HWM of the page from the Florence manuscript containing this clausula.)

The choice of whether to use organum or discant style was not a matter of caprice. It was based on the general principle that in those portions of the original chant that were syllabic or only slightly florid—where comparatively few notes were sung to a syllable—the organal style with long sustained tones in the tenor was appropriate. In those portions, however, where the original chant was itself highly melismatic, it was necessary for the tenor to move along more quickly, so that the whole piece would not be lengthened unduly. Instead of many notes in the added part to each note in the chant, the discant clausula counterposed two to four notes to each note of a melisma.



In the Florentine source from which 15b, c, and d are taken, this Alleluia has three clausulae: on *nostrum*, as we saw; on *latus* of the word “immolatus”; and on *lu* of the final “Alleluia.” Between these clausulae there are contrasting sections in organum purum style. After the last discant section, the chorus closes the piece with the concluding few phrases of the plainsong Alleluia on which the composition is based.

In both organum purum and discant, the attack of a new tenor note is normally accompanied by a consonance in the other parts, the longer such notes by a perfect consonance. At the close of extended sections, such as at *lu* and *ia* of “Alleluia,” at *no* of “nostrum,” or at *est*, a second may move to a unison or a seventh to an octave in what resembles a modern appoggiatura. The discant sections are additionally organized through rests, which break up the melodies into easily grasped phrases.

Clausulae such as 15c were sometimes converted into motets by the addition of texts in Latin, French, or both. For example, setting a Latin text, *Gaudeat devotio fidelium*, to the duplum turned the clausula on *nostrum* (15c) into a motet (15d).

Similarly, the clausula on *latus* (15e) became a motet in honor of the Virgin, *Ave Maria, Fons letitiae* (15f). The brevity of the clausula’s musical phrases in the duplum obliged the poet to invent rhyming endings for every second line.

A clausula on *nostrum* different from 15c is behind the duplum of the motet in 15g. This duplum received the text *O radians stella pre ceteris* to form a two-part motet. At a later stage a third part, or triplum, was added, with the text *Salve salus hominum*, making it a three-part motet. The two poetic texts are unrelated to the Alleluia verse but complement each other in that they are addressed to the Virgin. The texts were set to the music, rather than the other way around, so their line lengths are irregular, and the rhyme scheme is extremely simple, alternating two syllables, “is” and “ia” in the duplum, “um” and “ie” in the triplum. The third rhythmic mode of the triplum matches that of the duplum, but the lengths of the phrases are calculated to avoid simultaneous rests. This motet was also converted to secular uses by having a French text substituted for each of the upper parts, namely *Qui d’amors veut bien* in the triplum and *Qui longuement porroit* in the duplum. As in the Latin motet, the two texts reinforced each other and each used only two different rhyming syllables.

# PÉROTIN (FL. 1180–CA. 1238)

# 16

Organum quadruplum: *Sederunt* CD 1



Gradual for St. Stephen's Day

42 11

5

10 15

20

Se -

From *Anthology of Medieval Music*, edited by Richard Hoppin. © 1978, No. 35, pp. 59–66. Used by permission of W. W. Norton & Company, Inc. For a facsimile of the original notation of the end of the *Sederunt* section, see HWM, p. 83.

25 30

This system contains measures 25 through 30. It features three staves of music in bass clef. The top staff has a circled measure number 25 at the beginning and 30 at the end. The music consists of eighth and sixteenth notes with various rests. A fourth, empty staff is at the bottom of the system.

35

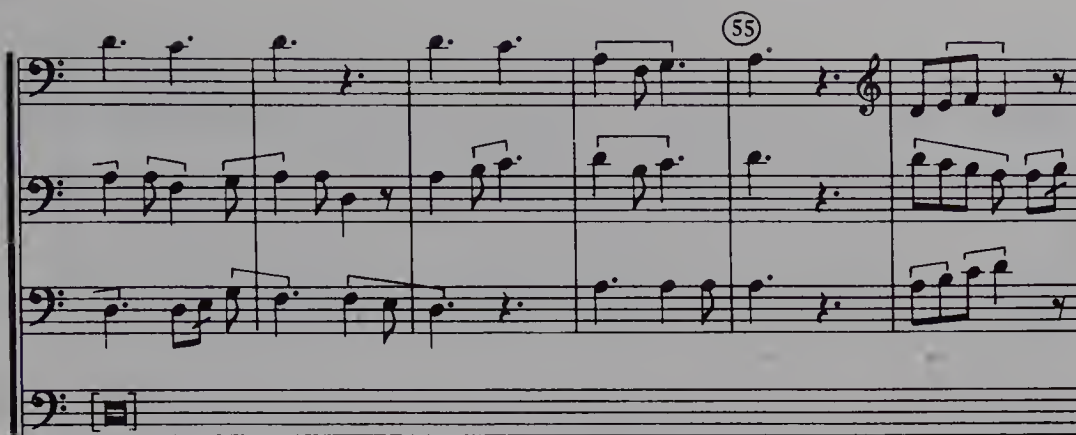
This system contains measures 35 through 40. It features three staves of music in bass clef. A circled measure number 35 is positioned above the top staff. The musical notation continues with eighth and sixteenth notes. A fourth, empty staff is at the bottom.

40

This system contains measures 40 through 45. It features three staves of music in bass clef. A circled measure number 40 is positioned above the top staff. The notation includes some accidentals, such as flats. A fourth, empty staff is at the bottom.

45 50

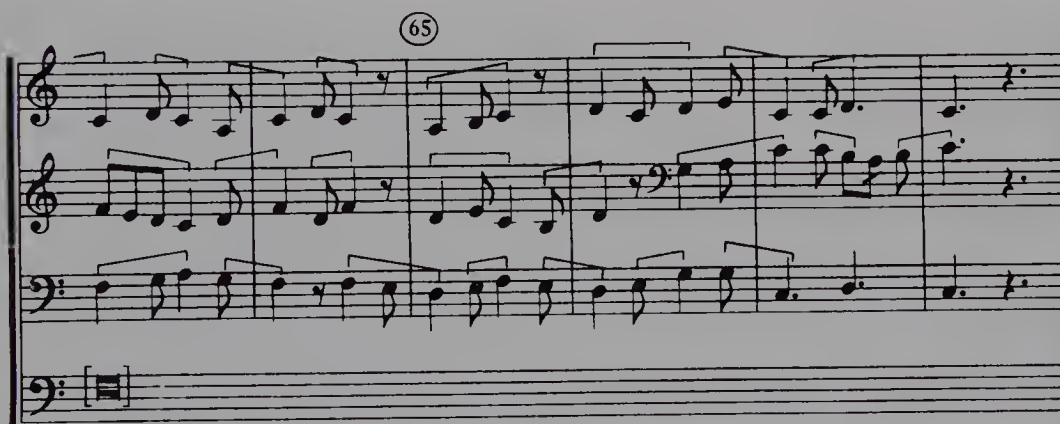
This system contains measures 45 through 50. It features three staves of music in bass clef. Circled measure numbers 45 and 50 are positioned above the top staff. The music concludes with a final note in measure 50. A fourth, empty staff is at the bottom.



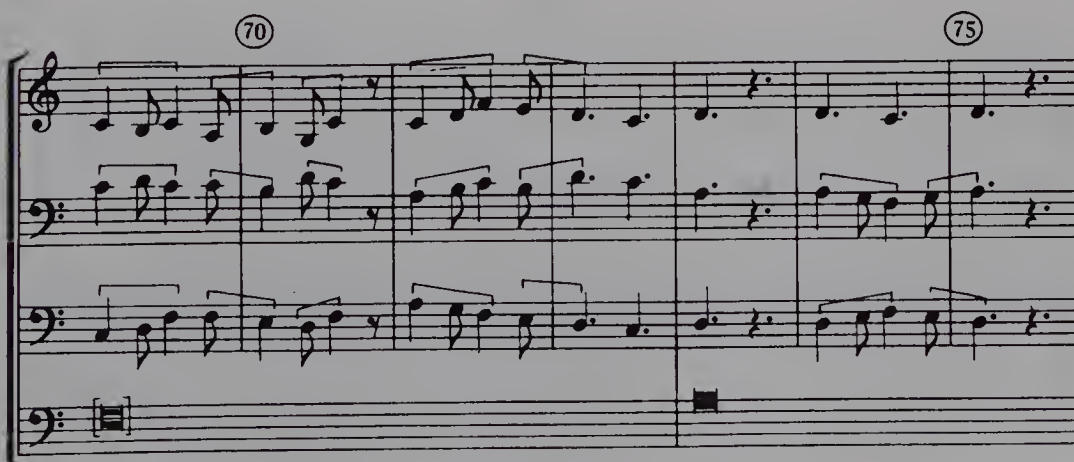
First system of the musical score, measures 55-60. It features four staves: a vocal line in bass clef, and three instrumental lines in bass clef. Measure 55 is circled. The bottom staff contains a square symbol.



Second system of the musical score, measures 43-60. It features four staves: a vocal line in treble clef, and three instrumental lines in bass clef. Measures 43 and 12 are boxed, and measure 60 is circled. The word "de -" is written below the first staff. The bottom staff contains a square symbol.



Third system of the musical score, measures 65-70. It features four staves: two vocal lines in treble clef, and two instrumental lines in bass clef. Measure 65 is circled. The bottom staff contains a square symbol.



Fourth system of the musical score, measures 70-75. It features four staves: two vocal lines in treble clef, and two instrumental lines in bass clef. Measures 70 and 75 are circled. The bottom staff contains a square symbol.



80

This system contains measures 80 through 84. It features a vocal line on a treble clef staff and two instrumental lines on bass clef staves. The music is in a 12/8 time signature. Measure 80 begins with a repeat sign. The vocal line consists of quarter and eighth notes, while the instrumental lines provide a rhythmic accompaniment with eighth and sixteenth notes.

85

This system contains measures 85 through 89. The vocal line continues with quarter and eighth notes. The instrumental lines maintain the rhythmic pattern, with some measures featuring beamed eighth notes. Measure 85 begins with a repeat sign.

90

This system contains measures 90 through 94. The vocal line shows more complex rhythmic patterns, including some beamed eighth notes. The instrumental lines continue with eighth and sixteenth notes. Measure 90 begins with a repeat sign.

95 100

This system contains measures 95 through 100. Measure 95 begins with a repeat sign. The vocal line features a mix of quarter and eighth notes. The instrumental lines continue with eighth and sixteenth notes. Measure 100 ends with a repeat sign.

(105)

System 105: Treble and Bass staves. Treble staff: Melodic line with eighth and quarter notes. Bass staff: Accompanying line with eighth and quarter notes. A fourth staff at the bottom contains a square symbol.

(110)

System 110: Treble and Bass staves. Treble staff: Melodic line with eighth and quarter notes. Bass staff: Accompanying line with eighth and quarter notes. A fourth staff at the bottom contains a square symbol.

(115) (120)

System 115-120: Treble and Bass staves. Treble staff: Melodic line with eighth and quarter notes. Bass staff: Accompanying line with eighth and quarter notes. A fourth staff at the bottom contains a square symbol.

(125)

System 125: Treble and Bass staves. Treble staff: Melodic line with eighth and quarter notes. Bass staff: Accompanying line with eighth and quarter notes. A fourth staff at the bottom contains a square symbol.

44 13

(130)

runt.

(135) (140)

## Chorus

prin - ci - pes, et ad-ver-sum me lo-que-ban - tur:

et in - i - qui per-se-cu - ti sunt me.

Sederunt principes,  
et adversum me loquebantur;  
et iniqui persecuti sunt me.

The rulers were seated in council,  
and they spoke against me;  
and my enemies persecuted me.

—RICHARD HOPPIN

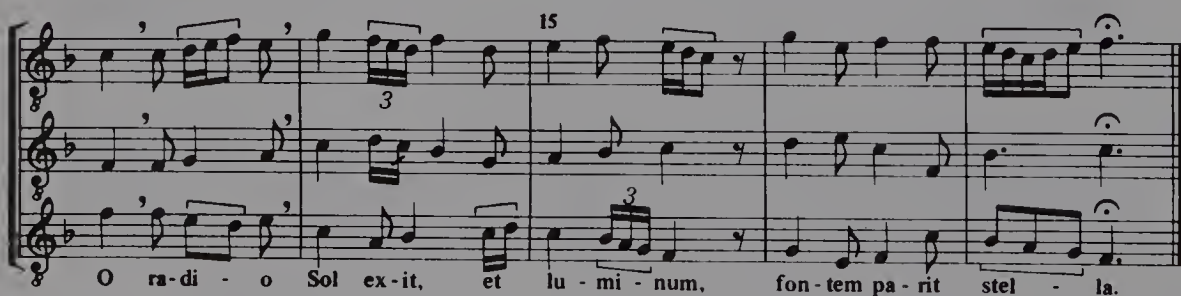
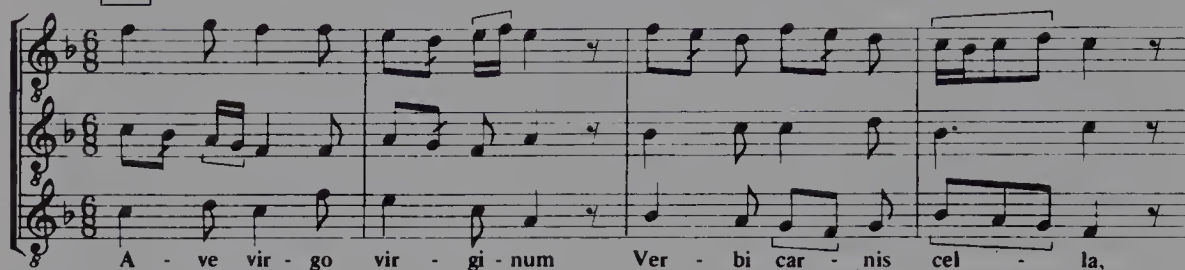
This organum is the music for the intonation (the first word) of the Respond of the Gradual for St. Stephen's Day. It is a portion of a very long composition that must have taken about twenty minutes to perform. Since the text did not provide a means

of organizing the music, the composer resorted to abstract, purely musical devices. One of these is voice exchange. In measures 13–18 the duplum and triplum exchange two-measure motives, while the quadruplum sounds the same pattern three times, like an ostinato. The duplum and quadruplum have a similar exchange in measures 24 to 29. Meanwhile there is a more extended line traded between the quadruplum, measures 13–23, and the triplum, measures 24–34. Simultaneously measures 13–23 of the duplum are equivalent to the quadruplum's measures 24–34. In effect, therefore, measures 24–34 sound the same as measures 13–23. The large-scale interchange must have made the music more interesting to the singers, but listeners would simply have heard an eleven-measure section repeated. Shorter voice exchanges occur throughout the "Sederunt" section, and there is also motive repetition within a single voice. Particularly notable are the coupling of phrases that are nearly alike, such as measures 131–134 and 135–138, which exhibit an antecedent-consequent relationship. Johannes de Garlandia, who wrote a treatise on the rhythm of the Notre Dame usage, remarked that complementary phrases of this kind occurred particularly in a style of organum called *copula*, which he said was intermediate between *discant* and *organum purum*. Measures 109–112 and 113–116 are similarly related and, in addition, contain voice exchanges.



Conductus: *Ave virgo virginum* CD 1

45



Ave virgo virginum  
 Verbi carnis cella,  
 In salutem hominum  
 Stillans lac et mella.  
 Peperisti dominum,  
 Moysi ficella,  
 O radio  
 Sol exit, et lumen  
 Fontem parit stella.

Hail, virgin of virgins,  
 shrine of the word made flesh,  
 who for man's salvation  
 drips milk and honey.  
 You bore the Lord;  
 you were a rush-basket for Moses;  
 O, from your rays  
 the sun goes forth, and the star  
 brings forth a fountain of light.

Ave, plena gratia,  
 Caput Zabulonis  
 Contrivisti spolia  
 Reparans predonis.  
 Celi rorans pluvia  
 Vellus Gedeonis,  
 O filio  
 Tu nos reconcilia,  
 Mater Salomonis.

Hail, full of grace,  
 chief of Zebulun,  
 the spoils of robbers  
 you restore.  
 Like rain, falling from heaven  
 on the fleece of Gideon,  
 with your son  
 reunite us,  
 O mother of Solomon!

Virgo tu mosayce  
 Rubus visionis,  
 De te fluxit sylice  
 Fons redemptionis.  
 Quos redemit calice  
 Christus passionis,  
 O gaudio  
 Induat glorifice  
 Resurrectionis

You, Virgin,  
 bramble-bush of the Mosaic vision,  
 from you flowed the fountain  
 through the rock of redemption.  
 Those Christ has redeemed through the chalice  
 of his passion,  
 O, may he clothe them with the joy  
 of his glorious  
 resurrection.

Like so much of the Latin poetry of this period, this thirteenth-century conductus is addressed to the Virgin Mary and was probably used in special devotions and processions. Three strophes are served by the same music, and, besides, the first two couplets have identical music in all parts. Each line occupies two measures of  $\text{g}$  in the transcription, except for the exclamation "O radio!" (O, from your rays), which has only four syllables instead of either seven or six of the rest of the stanza's lines. The short melodic phrases are clearly set off by strokes in the manuscripts, suggesting transcription in either rhythmic mode I or II. The three voices sing the same words at the same time, although only the tenor has text written under it.

46

14

Tr fol. 153v  
8  
1. A-mours mi font souf - frir peine a<sup>3</sup> tort, 2. car ma da - me, qui m'a<sup>1)</sup> mort, 3. ne me

M fol. 154  
8  
1. En mai, quant rose est flo - ri - e, 2. que j'oi ces oi - siaus chan - ter, 3. moi co - vient par

T fol. 153v  
8  
FLOS FILIUS EIUS

8  
dai - gne des maus, qu'ai por li, 4. dou - ner con - fort. 5. Et si l'ai<sup>2)</sup> toz jours mout bien sér -

8  
dru - e - ri - e 4. joi - e de - me - ner. 5. C'est la fin, je vuoil a - mer; 6. et si

8

8  
-vi, 6. n'ainc cer - tes ne li men - ti. 7. Ains sui toz a son vo - loir, ne l'en des -

8  
ne croi mi - e, 7. qu'e - le sa - che ja, 8. don[<sup>1)</sup>]vient li maus d'a - mer, 9. qui m'o - cir - ra.

8

8  
-di, 8. et ain - si voeil estre a - dés a son a - cort. 9. Et toz dis a join - tes

8  
10. Qu'on - ques en ma vi - e 11. d'a - mors n'ai<sup>4)</sup> de - port, 12. mes se je n'ai vostre a - i - e,

8

8 mains li cri mer-ci, 10 pour Diu, qu'e - le le dei- gnast a- voir de mi!

13. vostre a- mor, vos- tre con- fort, 14. bru- ne- te sans a- mi, 15. vos m'a - vés<sup>R)</sup> mort!

fol. 154v

1. Montpellier MS (Mo) has a ligature of 3 breves.
2. Mo has *lei*.
3. Mo has *E*, the correct chant note.
4. Mo has *n'oi*.
5. Mo has a ligature of 2 breves.
6. Mo has *deport*.
7. Mo has a ligature of 3 breves+longa.
8. Mo has *m'eves*.
9. Mo has a longa rest.

From *The Montpellier Codex*, Part 1: *Fascicles 3, 4, and 5*, edited by Hans Tischler, Recent Researches in the Music of the Middle Ages and Early Renaissance, Vol. 4–5, pp. 120–21 (Madison, Wisc.: A-R Editions, Inc., 1978). Used by permission.

Amours mi font souffrir peine a tort,  
 Car ma dame, qui m'a mort,  
 Ne me daigne des maus, qu'ai por li,  
 Douner confort.  
 Et si l'ai toz jours mout bien servi,  
 N'ainc certes ne li menti.  
 Ains sui toz a son voloir, ne l'en desdi,  
 Et ainsi voeil estre adés a son acort.  
 Et toz dis a jointes mains li cri merci,  
 Pour Diu, qu'ele le deignast avoir de mi!

En mai, quant rose est florée,  
 Que j'oi ces oisiaus chanter,  
 Moi covient par druerie  
 Joie demener.  
 C'est la fin, je vuol amer;  
 Et si ne croi mie,  
 Qu'ele sache ja,  
 Don[t] vient li maus d'amer,  
 Qui m'ocirra.  
 Qu'onques en ma vie  
 D'amors n'ai deport,  
 Mes se je n'ai vostre aïe,  
 Vostre amor, vostre confort,  
 Brunete sans ami,  
 Vos m'avés mort.

#### TRIPLUM

Loving makes me wrongly suffer pain,  
 because my lady, who has killed me,  
 does not deign while I am in misery  
 to comfort me.  
 And if I always served her very well,  
 I certainly never lied to her.  
 That I am entirely at her mercy, I don't deny,  
 and so I wish from now on to be in her good graces,  
 and every day I clasp my hands and cry for pity,  
 O Lord, that she grant me mercy.

#### MOTETUS

In May, when the rose blooms,  
 and I hear the birds sing,  
 I like by whatever means  
 to strive for joy.  
 This is it; I want to love.  
 I don't believe  
 that she yet knows  
 where my pains of love come from  
 that will slay me.  
 Never in my life  
 have I known love's pleasure,  
 but if I don't have your help,  
 your love, your solace,  
 brunette without lover,  
 you will have killed me.



The style of this motet is called *Franconian* after Franco of Cologne, a thirteenth-century composer and theorist who described a notation in which note shapes accurately represented temporal durations and who clarified the rules for consonance and dissonance. All the voices are based on the first rhythmic mode, consisting of a long followed by a breve. In the upper parts both the long and the breve are frequently broken up into shorter notes, a device theorists called *fractio modi* (breaking up of the mode).

A pairing of this tenor with this motetus appears in a clausula in the manuscript Wolfenbüttel 2, so what we have here may be regarded as two compositions in one, a two-part and a three-part motet, and it may be performed either way.

The tenor performs the chant melody of *Flos Filius eius* (see example below) twice (measures 1–12 and 13–25), repeating throughout a rhythmic pattern that occupies two measures of the transcription. Since the music of the motetus originated as a clausula duplum, the French text must have been composed after the music. This accounts for the uneven lengths of poetic lines and the irregular rhyme scheme. The triplum's text and melody are more independent, and its textual-musical lines do not match those of the motetus but sometimes overlap. This feature, together with the breaking up of the rhythmic mode, assures constant animation, and helps to avert the stops and starts found in many motets of this period.

Verse, *Virgo Dei Genitrix*, of the responsory *Stirps Jesse* for the feast of the Blessed Virgin Mary (*Processionale monasticum* [Solesmes: Petrus, 1893], p. 186).



The first and last (sixth) notes of the tenor's modal pattern receive the most perfect consonances—namely, the unison, fifth, and octave—but there are exceptions. Dissonances and imperfect consonances fall mainly on the short notes of the mode or on the second halves of the long notes. The tenor's rhythmic pattern cleverly emphasizes the two most characteristic degrees of the chant's Mode II, the final *D* and the reciting tone *F*. The upper parts share the complementary authentic range of Mode I.

PHILIPPE DE VITRY (1291–1361)

19

Motet: *In arboris/Tuba sacre fidei/Virgo sum* CD 1

47

5

Tu . . . .

In

Virgo sum. Tenor. Nigre notule sunt imperfecte et rube sunt perfecte.

10

15

ba sa cre fi de i pro pri

ar bo ris em pi ro pro spe

A I

20

e dic ta de i pre co ar ca no rum in the a tris cla mitat quod ra tio he si

re vir gi ni tas se det pu er pe

25

30

35

ta tis ba sis pec ca to rum fa tendum sim pli ci ter cre den dum que fir mi

re me di a trix fi des In

Philippe de Vitry, *Complete Works*, ed. Leo Schrade, with new intro. and notes by Edward H. Roesner (Monaco: Éditions de l'Oiseau-Lyre, 1984), No. 10, pp. 32–34.

40

- ter mo - ri - ve ne - ces - se de - um u - num in tri -  
me - di - o cum sti - pi - te

II

45 50

- bus per - so - nis e - qua - li - bus et tres u - nam es - se  
ce - ca - ta ra - ti - o in - se - cu -

III

55 60

vir - ginem non se - mi - ne vi - ri set spi - ra - mi.  
- ta sep - tem so - ro - ri -

III

65 70

- ne ver - bi con - ce - pis - se ipsem semper vir - gi - nem deum at - que ho - mi -  
bus so - phis - ma - ta su - a fo - ven - ti -

75 80

- nem mun-do pe-peris-se sed trans-na-tu-ra-li-a

- bus hec ut scan-dat

48

85 90

i-sta cum sint om-ni-a cre-den-ti-bus vi-ta ne-cis ne-gli-

dum ma-gis ni-ti-tur

B 1

95 100

-gen-ti-bus natu-re quodgressi-bus ra-tio po-ti-ta in pre-mis-sis(?) du-bi-um

de-bi-li-tas ra-mo-rum

2

105

gignat et an-gu-ri-um i-gi-tur ni-te-tur et fi-des per quam vi-

fran-gi-tur Pe-tat er-go fi-de-

110 115

-a a-pud archana di-a cla-rior ha-be-tur semper i-mi-te-tur.

-i dex-te-ram vel e-ter-num ni-te-tur per-pe-ram.

3



In arboris empiro prospere  
 virginitas sedet puerpere  
 mediatrix fides in medio,  
 cum stipite cecata ratio  
 insecuta septem sororibus;  
 sophismata sua foventibus;  
 hec ut scandat dum magis nititur  
 debilitas ramorum frangitur.  
 Petat ergo fidei dexteram  
 vel eternum nitetur perperam.

Tuba sacre fidei,  
 proprie dicta Dei.  
 Preco arcanorum  
 in theatris clamat  
 quod ratio hesitat,  
 basis peccatorum,  
 fatendum simpliciter  
 credendumque firmiter  
 morive necesse:  
 Deum unum in tribus  
 personis equalibus  
 et tres unum esse;  
 virginem non semine  
 viri set spiramine  
 verbi concepisse;  
 ipsam semper virginem  
 Deum atque hominem  
 mundo peperisse;  
 sed transnaturalia  
 ista cum sint omnia  
 credentibus vita  
 neces negligentibus,  
 nature quod gressibus  
 ratio potita  
 in premissis dubium  
 gignat et augurium;  
 igitur vitetur  
 et fides per quam via  
 apud archana dia  
 clarior habetur,  
 semper imitetur.

Virgo sum.

#### DUPLUM

At the top of the tree auspiciously  
 sits virginity expecting child,  
 with faith, the midwife, in the middle,  
 along with the trunk, blind reason,  
 followed by seven sisters  
 fostering its sophisms.  
 Reason strives to climb higher  
 until the fragile branches break.  
 Therefore let her seek the right hand of faith  
 or tread the wrong path forever.

#### TRIPLUM

The trumpet of holy faith  
 is rightly called God's word.  
 The teller of secrets  
 proclaims in the theaters  
 what reason,  
 the basis of sinners,  
 hesitates to say simply  
 and believe firmly  
 or one must die.  
 That God is one in three  
 equal persons;  
 that the three are one;  
 that the virgin by no seed  
 of man but by the breath  
 of the word conceived;  
 that she, always a virgin,  
 gave birth to God and man  
 in the world.  
 But since such  
 supernatural things  
 are life to those who believe,  
 death to those who ignore,  
 let what by natural steps  
 reason has acquired  
 from premises beget  
 doubts and prophecies.  
 Therefore reason is shunned  
 and faith, by means of which  
 secret divine truths  
 become clearer,  
 should always be obeyed.

#### TENOR

I am a virgin.

*In arboris/Tuba sacre fidei/Virgo sum* is one of the motets attributed to Philippe de Vitry in the *Ars nova* treatise that preserves his teachings and was once thought to be by him. He probably wrote the motet around 1320.

The texts of the duplum and triplum are closely related: they both speak of the Virgin Mary and of the need to follow faith rather than reason. These texts also identify with the tenor's plainchant's subject, *Virgo sum* (I am a virgin). Composers strove for this consistency but rarely achieved it in such an obvious way.

The innovation that characterized the music of de Vitry and his contemporaries and led to the label *ars nova* (new art) is the duple division of the larger note values. The long or *modus*, which in Notre Dame polyphony, or *ars antiqua*, was always perfect, that is, divided into three breves, here receives an imperfect division into two breves (dotted half notes in the transcription). The breve, in turn, is divided into two semibreves (dotted quarter notes), making the *tempus* also imperfect. Only the prolation—the division of semibreves into minims—is triple (major prolation; represented in the transcription by three eighth notes). A broader triple organization or *maximodus* of three longs (three measures of the tenor, six of the upper parts) governs the entire work. This large triple may be a symbol of the Trinity (the triple nature of the Christian God—Father, Son, and Holy Spirit), proclaimed in the Triplum's text. The number of measures or breves in each section except the last is divisible by three (12, 24, 24, 24, 12, 12).

The composition is held together by the melody of the lowest part, which consists of two statements (called *colores* from the term used for repetition in classical rhetoric) of the same chant, the second color having note values diminished by half. Each statement of the chant is divided into three segments or *taleae* (cuttings). The first three taleae have identical rhythmic patterns. The second group of three taleae have the same rhythm reduced by half. This kind of organization, called *isorhythm* (same rhythm), evolved from repeating shorter patterns in the tenor parts of thirteenth-century motets.

Because the tenor moves slowly in relation to the more prominent upper parts, most listeners barely notice this organization. However, some in the elite gatherings of clerics and courtiers for which this music was written must have understood the structure and taken delight in it.

Other unifying devices may strike a listener more deeply. Toward the end of each talea three types of intensification occur. After the first three maximodi or six bars of the tenor, the original notes were written in red ink, a sign that the division of the long (dotted whole note) temporarily changed to triple (for example, measures 25–30). In all six taleae, the rhythm of the upper parts as well as the tenor's in this "red" section are isorhythmic—one pattern governing the first color, another the second. Moreover all these "red" sections use a technique called *hocket* (from the

French *hoquet*, meaning “hiccup”), in which the upper voices alternate singing and resting to project a single although choppy melodic line. A long note follows each of the “red” sections, and succeeding this is a proliferation of short notes in both parts until a new talea begins, marked by long notes in the upper parts.

This isorhythmic organization of the tenor part, with the “red” notation marked by half brackets, is readily apparent in the following example:

The musical score consists of six staves of music, each beginning with a treble clef and a common time signature (C). The first three staves are labeled 'Talea A I', 'Talea A II', and 'Talea A III'. The next three staves are labeled 'Color 2', 'Talea B I', 'Talea B II', and 'Talea B III'. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked by half brackets indicating the 'red' notation mentioned in the text.

Apart from the hockets, the three voices are mostly independent of each other. But the first four pitches of the triplum are identical to those of the tenor, a “pre-imitation” of the borrowed melody that was often found in later polyphonic music. The parts meet on the longer notes, with only a few exceptions, on octaves, fifths, fourths, thirds, and sixths. When three voices are singing, they often form triads.

The composer usually observed the accents of the poetic lines in his setting but not the rhythm of speech. The lines of poetry determine the contours and segmentation of the melodies, but neither the rhymes nor the meanings of the lines are reflected in them.

We may conclude that de Vitry aimed for a harmonious, orderly, and lively composition.

# GUILLAUME DE MACHAUT (CA. 1300–1377)

20

Rondeau: *Rose, liz, printemps, verdure*

CD 2

CD 1

1 15 5

Triplum

[Cantus] 1-2. 6-7. 11-12. Ro - se, liz,  
2 16 4 - 5. Et tous les  
3 17 8 - 9. Et quant tou -

Contratenor

Tenor

10

prin - temps, ver - du - re, Fleur.  
biens de Na - tu - re, A -  
te cre - a - tu - re, Seur -

15

bau - me  
vez  
mon



20

et dont te tres je vous douce o -  
vous a -  
tre va -

25 30

dour, 3.13. Bel - le,  
- our. 10. Bien puis  
- our,

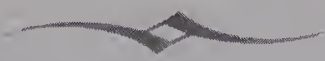
35

pas - dire ses en dou - cour,  
et par hon - nour:

Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour,  
Belle, passes en doucour,  
Et tous les biens de Nature,  
Avez dont je vous aour.  
Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour.  
Et quant toute creature  
Seurmonte vostre valour,

Rose, lily, spring, greenery,  
flower, balm, and the sweetest fragrance,  
beautiful lady, you surpass in sweetness.  
And all the gifts of nature  
you possess, for which I adore you.  
Rose, lily, spring, greenery,  
flower, balm, and the sweetest fragrance.  
And, since beyond any creature's  
your virtue excels,

Bien puis dire et par honour:	I can honestly say:
Rose, liz, printemps, verdure,	Rose, lily, spring, greenery,
Fleur, baume et tres douce odour,	flower, balm, and very sweet fragrance,
Belle, passes en doucour.	beautiful lady, you surpass in sweetness.



The rondeau is a form in which the full refrain, heard at the beginning and the end, contains all the music. In *Rose, liz* the first part of the refrain has two lines and closes without finality on *D*, while the second part has one line and closes on the keytone *C*. The first couplet, of two lines, is set to the music of the first part of the refrain; the second couplet, of three lines, uses all the music. The musical form for the 13 lines is ABaAabAB (capital letters indicate that both the music and the text of the refrain are sung):

Lines of poetry:	1	2	3	4	5	6(1)	7(2)	8	9	10	11(1)	12(2)	13(3)			
Rhyme:	a	b	b	a	b	a	b	a	b	b	a	b	b			
Sections of music:	A		B		a		A		a		b		A		B	

A and B are linked by having similar final rhymes and musical phrases (compare measures 20–25 and 32–36).

As in Machaut’s secular songs in general, the music is constructed around a two-voice framework in which the tenor serves as a slower-moving support to the cantus, the only voice provided with a text (although all of the voices may have been sung). The contratenor, in the same range as the tenor, reinforces or complements it, while the triplum shares the upper octave and exchanges motives with the cantus. A diatonic descending-fourth figure dominates the tenor part and at one point is taken up by the triplum (compare tenor, measures 11–12, and triplum, measures 15–16). Thirds and sixths sweeten the harmony along the way but are suppressed at the final note of poetic lines and caesuras, where Machaut preferred the octave and fifth. What may sound like syncopations are really the effect of hemiola, parts simultaneously organized in duple and triple divisions ( $\frac{6}{8}$  and  $\frac{3}{4}$  in the transcription).

Characteristic of French fourteenth-century secular music is the long melisma at the beginning of lines and sometimes also in the middle. These melismas, occupying as much as four measures, do not fall on important words, nor even necessarily on accented syllables. They have a formal and decorative function and help convey the mood of the text.

## GUILLAUME DE MACHAUT

Mass: Agnus Dei

CD 2

CD 1

4

18

Ag nus Ag- nus de-  
 Ag- nus de-  
 Ag- nus de-  
 Ag- nus de-

BEGINNING OF  
ISORHYTHM

i qui tol-  
 i qui tol-  
 i qui tol-  
 i qui tol-

lis pec- ca- ta  
 lis pec- ca- ta  
 lis pec- ca- ta  
 lis pec- ca- ta

Edited by Elizabeth Keitel for "Early Musical Masterworks." For translation of text, see p. 19.

15

mun- di mi- se- re- re no- -

mun- di mi- se- re- re no- -

mun- di mi- se- re- re no- -

mun- di mi- se- re- re no- -

20

5 19

25

re no- bis Ag- nus de-

- bis Ag- nus de-

- bis Ag- nus de-

- bis Ag- nus de-

2ND  
TALEA

30

qui tol- lis

qui tol- lis

qui tol- lis

qui tol- lis



35

pec- ca- ta mun-

pec- ta mun-

lis pec- ca- ta

pec- ca- ta mun-

40

di mi- se-

di mi- se- re-

mun- di mi- se- re- re

di mi- se- re-

45

re- re no- bis

re no- bis

no- bis

re no- bis

6 20 50

Ag- nus de-  
Ag- nus de-  
Ag- nus de-  
Ag- nus de-

55

i qui tol-  
i qui tol-  
i qui tol-  
i qui tol-

lis pec- ca- ta  
lis pec- ca- ta  
lis pec- ca- ta  
lis pec- ca- ta

60

ta mun-di do-na no-bis

65

do-na no-bis pa-tem

na no-bis pa-tem

pa-tem

bis pa-tem

Machaut's *Messe de Notre Dame* was one of the earliest polyphonic settings of the Ordinary. At least four more or less complete anonymous cycles preceded it, but Machaut's stands out for its spacious dimensions, its control of consonance and dissonance in a four-part texture, and its carefully planned isorhythmic structures. Although it is not unified, as some later Masses, by a single cantus firmus—each movement is based on a different one—there is a unity of approach and style and a tonal focus on *D* and *F* that hold the movements together.

The Kyrie, Sanctus, Agnus Dei, and *Ite, missa est* are organized by means of isorhythm, a manner of construction Machaut used in his motets. The Agnus Dei is typical of the isorhythmic movements. The tenor melody is taken from the setting of that text in the plainchant Mass numbered XVII in modern chant books (*Liber usualis*, p. 61), though in a slightly different version. The isorhythmic structure begins at the words "qui tollis"—that is, after the intonation of each Agnus (Agnus III repeats Agnus I). Since the "qui tollis" section of the chant is identical in Agnus I and II, the two statements of this constitute the two colores. The first color (Agnus I) has two taleae, each of twelve notes; the second color (Agnus II) has six taleae, each of four notes. The more frequent cadences at the end of the short taleae of Agnus II

set it apart and provide contrast with the longer spans of *Agnus I* (and its repetition in *Agnus III*). In addition to the tenor, the triplum and contratenor are also wholly or partly isorhythmic.

The two upper parts enliven the rhythm with almost constant syncopation. A characteristic motive outlining a tritone is heard a number of times (measures 2, 5, and 25, and in ornamented form in 19), also in other movements of the Mass.

The occasion for which the work was written must have been one of unusual solemnity and magnificence. On the basis of comparison with datable songs, it seems to be from the early 1360s.



## 22

## JACOPO DA BOLOGNA (14TH CENTURY)

Madrigal: *Fenice fù* CD 2

7

FL

Fe - ni - ce fu' e vis - si pu - ra e  
Fe - ni - ce fu' e vis - si pu - ra e

5  
mor - bi - da, Et or son trasmu - ta - ta in u - na  
mor - bi - da, Et or son tras - mu - ta - ta in u - na tor -

10  
tor - to - ra Che vo - lo con A -  
to - ra Che vo - lo con A -

15  
mor per le bel - l'or -  
mor per le bel - l'or -

20  
to - ra. R. Tal vis - si e tal me vi - vo e pos - so  
to - ra. R. Tal vis - si e tal me vi - vo e pos - so

25  
scri - ve - re Ch'a donna non è più ch'è o - ne - sta vi ve - re.  
scri - ve - re Ch'a donna non è più che o - ne - sta vi - ve - re.

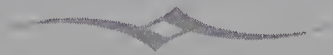
Fenice fù e vissi pura e morbida,  
Et or son trasmutat' in una tortora,  
Che volo con amor per le belle ortora  
Arbor[e] secho [mai] n'aqua torbida,

A phoenix was I who lived pure and tender  
and now am transformed into a turtle-dove  
that flies with love through the beautiful orchards, [and]  
the dry woods [but] never in muddy waters.

Nino Pirrotta, ed. *Music of Fourteenth-Century Italy 4: Jacobus de Bononia, Vicentius de Arimino* (American Institute of Musicology, 1963), p. 6. © Hänssler Verlag, D-71087 Holzgerlingen. Used by permission.

No' me deleta may per questo dubito,  
 Va ne l'astate l'inverno viene subito.  
 Tal vissi e tal me vivo e posso scrivere  
 C'ha donna non è più chè honesta vivere.

It gives me no pleasure because of this doubt.  
 Go in the summer; winter comes quickly.  
 So I lived and so I live and can write,  
 which, for a woman, is no more than to live honestly.



The poem set here has the form typical of the fourteenth-century madrigal: two three-line stanzas followed by a two-line ritornello. Thus the music of the stanza is heard twice, and the ritornello once. The two voices have the same text, and both parts were meant to be sung. In two places (measures 7–9, 24–25) they are in imitation, and in two short passages (measures 9, 16) they indulge in a hocketlike alternation. Otherwise the upper voice is the more florid one, having extended mellifluous runs on the last accented syllable of each line.

The temporal organization is typical of the *ars nova*. The notation of the stanzas divides the breve (half-note of the transcription) into two imperfect (duple) semibreves (quarter notes) and these in turn into two minims (eighth notes), which are further divided into semiminims (sixteenth notes). In the ritornello, the long (represented by a measure of the transcription) is divided into two perfect (triple) breves, each of which may be divided into either three imperfect or two perfect semibreves, which in turn are divided into either two or three minims. The change from duple-duple to duple-triple results in a speeding up of the music. This hierarchy of note values permits much greater variety of rhythm than the mainly triple divisions of the *ars antiqua*. For an exposition of this method of temporal organization, see the extract from Marchetto of Padua, *Pomerium in arte musicae mensuratae* (Garden of Mensural Music) in Strunk (SRrev, pp. 251–61; 2:141–51).

Jacopo's birth and death dates are not known, but between 1346 and 1349 and again in the 1350s his service to the ruling family of Milan, the Visconti, and in between at the court of Mastino II and Alberto della Scala of Verona, is well documented. *Fenice fù* is probably one of his last compositions.

# 23

## FRANCESCO LANDINI (CA. 1325–1397)

Ballata: *Non avrà ma' pietà*

CD 2

CD 1

8

21

&

10

23

1. 5. Non  
4. For -

a - vrà ma' pie - tà que - sta mie  
se da lej sa - reb - bo no in me

Co

T

don -  
spen -

na, Se  
te Le

tu non faj, a - mo -  
fiam me che la pa - re,  
re

Ch'el -  
Di

la sia cer - ta del mio  
gior - no in gior - no a cres - co -

gran - de ar do -  
- no'l do - lo - re  
re.

2. S'el... s'el -  
3. Sol

« Andare »

« Andare »

Leo Schrade, ed. *Polyphonic Music of the Fourteenth Century*, 4 (Paris: Éditions de l'Oiseau-Lyre, 1958), pp. 144–45.  
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33

la sa - pes - se quan - ta pe - na i' por -  
per la sua bel - lec - ca, chè con - for -

40

to  
to

45 50

Per o - ne - stà ce - la - ta nel - la  
D'al - tro non pren - de l'a - ni - ma do -

55

men - te  
len - te,

Verto Chiuso  
Verto Chiuso

Non avrà ma' pietà questa mia donna,  
Se tu non faj, amore,  
Ch'ella sie certa del mio grande ardore.  
S'ella sapesse quanta pena i' porto  
Per onestà celata nella mente  
Sol per la sua belleçça, che conforto  
D'altro non prende l'anima dolente,  
Forse da lej sarebbono in me spente  
Le fiamme che la pare  
Di giorno in giorno acrescono 'l dolore.

—B. D'ALESSIO DONATI

She will never have mercy, this lady of mine,  
if you do not see to it, love,  
that she is certain of my great ardor.  
If she knew how much pain I bear—  
for honesty's sake concealed in my mind—  
only for her beauty, other than which  
nothing gives comfort to a grieving soul,  
perhaps by her would be extinguished in me  
the flames which seem to arouse in  
her from day to day more pain.





This ballata is typical of the form adopted by Francesco Landini. A two-line refrain (*ripresa*) is sung both before and after a six-line stanza. The first two pairs of lines in the stanza, which were called *piedi*, have their own musical phrase, while the last pair, the *volta*, uses the same music as the refrain. The form may be represented as follows:

	Ripresa			Stanza (2 piedi + volta)						Ripresa			
Lines of poetry:	1	2	3	4	5	6	7	8	9	10	1	2	3
Sections of music:	A			b		b		a			A		

Having a melisma on the first as well as the penultimate syllable of a line is characteristic of the Italian style. The end of every line, and often of the first word and of the caesura, is marked by a cadence, usually of the type that has become known as the *Landini cadence*, in which the movement from a major sixth to an octave is ornamented by a lower neighbor leaping up a third in the upper part (see measures 3–4, 5–6, 10–11). Sometimes both the voices that rise to the final chord do so by semitone motion, either written or by *musica ficta* (feigned or fictitious music)—so called because it is not in the governing mode or scale (*musica vera*), as in measures 3–4—and this form of the cadence is known as the *double leading-tone cadence*.

The use of the open (*verto*) and closed (*chiuso*) endings in the two *piedi*, represented in the transcription by the first and second endings at measure 34, may be traced to the influence of the French *virelai*.


One of the charms of Landini's music, in addition to the graceful vocal melody, is the sweetness of its harmonies. Gone are the parallel seconds and sevenths that abounded in the thirteenth century, and there are few parallel fifths and octaves. Sonorities containing both the intervals of the third and fifth or of the third and sixth are plentiful, though they are not used to start or end a section or piece.

BAUDE CORDIER (LATE 14TH OR EARLY 15TH CENTURY)

Rondeau: *Belle, bonne, sage* CD 2

11

85




CONTRATENOR

TENOR


1-2.7-8.13-14. Bel -  
5-6. De  
9-10. car

10



le, bon ne, sa ge, plai sant et gen  
re ce pvoir ce don ne soy és len  
tant vous aim qu'ail lours n'ay mon en ten

16



te, ll a ce jour  
te, ll je vous sup  
te, ll et sy scay

Transcribed by Gilbert Reaney in *Early Fifteenth-Century Music* (American Institute of Musicology, 1955), pp. 9–10. © Hänssler Verlag, D-71087 Holzgerlingen. Used by permission.

21

cy pli, que l'an se re - nou - vel - - - - -  
pli, ma doul - ce da - moy - - - - -  
que vous e - - - - - ste - - - - - seu - le - - - - -

27

le, 3-4 5-16. vous fais le don d'u - ne chan son nou  
le, le 11-12. qui fa - mea - vés que cha - - - - - scun vous ap-

33

- vel - - - - - le || de - dans mon  
- pel - - - - - le: || flour de beau -

39

cuer qui a vous se - - pre - sen - - - - -  
té sur tou - tes ex - - - - - cel - len - - - - -



Belle, bonne, sage, plaisante et gente,  
 A ce jour cy que l'an se renouvelle  
 Vous fais le don d'une chanson nouvelle  
 Dedens mon coeur qui a vous se presente.

Fair lady, good, wise, pleasant, and nice,  
 on this day when the year is renewed  
 I make a gift of a new song  
 within my heart which presents itself to you.

De recevoir ce don ne soyés lente,  
 Je vous suppli, ma douce demoiselle.  
 Belle bonne sage plaisante et gente,  
 A ce jour cy que l'an se renouvelle.

Be not slow in accepting this gift,  
 I beg you, my sweet damsel.  
 Fair lady, good, wise, pleasant, and nice,  
 on this day when the year is renewed.

Car tant vous aim qu'ailleurs n'aymon entente,  
 Et sy scay que vous estes seule celle  
 Qui fame aves que chascun vous appelle:  
 Flour de beaute sur toutes excellente.

I love you so much that I have lost my senses,  
 and I know that you alone  
 have the fame that everyone calls you  
 flower of beauty surpassing all.

Belle bonne sage plaisante et gente,  
 A ce jour cy que l'an se renouvelle  
 Vous fais le don d'une chanson nouvelle  
 Dedens mon coeur qui a vous se presente.

Fair lady, good, wise, pleasant, and nice,  
 on this day when the year is renewed  
 I make a gift of a new song  
 within my heart which presents itself to you.

Baude Cordier's rondeau, *Belle, bonne, sage*, participates half-seriously in the intellectual play of the *ars subtilior* (subtler art) of the late fourteenth century. But this song is not much more subtle in its music than in its heart-shaped graphic presentation. If there is complexity in the music, it lies in the three levels of hemiola. When the composer departed from the regular fast triple division to a slow triple as in the contratenor at measures 7–11 (from  $\frac{3}{4}$  to  $\frac{3}{2}$  in the transcription), he indicated this with red notes (see the color illustration in HWM, p. 000). He also used red notes when he wanted triple division against the duple values of the  $\frac{3}{2}$  sections (measure 8) or when he wanted a duple division in the cantus against the contratenor's  $\frac{3}{4}$  (measures 11–12). In the text, in the line “within my heart which presents itself to you,” the word “heart” is replaced with a red heart, and, of course, the entire piece is notated in the shape of a heart. An unusual feature of this chanson is the anticipation by the contratenor and tenor of the opening melody of the voice.



## 25

## JOHN DUNSTABLE (CA. 1390–1453)

Motet: *Quam pulchra es*

CD 2

CD 1

12

24

Quam pul-cra es et quam de-co-ra, ca-ris-si-ma in de-li -

Quam pul-cra es et quam de-co-ra, ca-ris-si-ma in de-li -

Quam pul-cra es et quam de-co-ra, ca-ris-si-ma in de-li -

- ci-is. Sta-tu-ra tu-a as-si-mi-la-ta est pal -

- ci-is. Sta-tu-ra tu-a as-si-mi-la-ta est pal -

- ci-is. Sta-tu-ra tu-a as-si-mi-la-ta est pal -

me, et u-be-ra tu-a bo-tris. Ca-put tu-um ut Car-me -

me, et u-be-ra tu-a bo-tris. Ca-put tu-um ut Car-me -

me, et u-be-ra tu-a bo-tris. Ca-put tu-um ut Car-me -

lus, col-lum tu-um si-cut tur-ris e-bur-ne -

lus, col-lum tu-um si-cut tur-ris e-bur-ne -

lus, col-lum tu-um si-cut tur-ris e-bur-ne -

29  
a. Ve - ni, di - lec - te mi, e - gre - di - a - mur in

37  
a. a - grum, et vi - de - a - mus si flo - res fruc - tus  
in a - grum, et vi - de - a - mus si flo - res fruc - tus

44  
par - tu - ri - e - runt, si flo - ru - e - runt ma - la Pu - ni - ca. I - bi da - bo ti -

51  
bi u - be - ra me - a. Al - le - lu - ia.

Quam pulchra es et quam decora,  
carissima in deliciis.  
Statuta tua assimilata est palme,  
et ubera tua botris.  
Caput tuum ut Carmelus,  
collum tuum sicut turris eburnea.  
Veni, dilecte mi,  
egrediamur in agrum,  
et videamus si flores fructus parturierunt  
si floruerunt mala Punica.  
Ibi dabo tibi ubera mea.  
Alleluia.

—THE SONG OF SOLOMON 7:6–12

How fair and pleasant you are,  
O loved one in delights.  
You are stately as a palm tree,  
and your breasts are like its clusters.  
Your head crowns you like Carmel;  
your neck is like an ivory tower.  
Come, my beloved,  
let us go forth into the fields,  
and see whether the grape blossoms have opened  
and the pomegranates are in bloom.  
There I will give you my love.  
Alleluia.

—Adapted from the REVISED STANDARD  
VERSION of the BIBLE

Dunstable wrote numerous settings of antiphons, hymns, and other liturgical or biblical texts for a three-part ensemble, most of them based on chant melodies. This antiphon, however, is freely composed.

The three voices, similar in character and of nearly equal importance, move mostly in the same rhythm and usually pronounce the same syllables together. The musical texture resembles that of the conductus, and the short melisma at the end of the word “alleluia” conforms with the ornamented conductus style.

The composer, unfettered by a cantus firmus or an isorhythmic scheme, freely determined the form of the music, guided only by the text. Dunstable divided the piece into two sections. Section one (measures 1–38) comprises in shortened form verses 6, 7, 5, 4, and 11 of Chapter 7 of The Song of Solomon; section two, beginning with “et videamus,” draws on verse 12, with an added “alleluia.” The longer first section is punctuated near the end by sustained notes on the word “veni” (come); its pattern of subdivision is 9 + 9 + 11 + 8 measures, with cadences on C, C, D, and G. The second section subdivides symmetrically into 4 + 3 + 6 + 3 + 4 measures, with cadences on F, D, C, D, and C. The musical subdivisions of the first section correspond to the division of the text into verses; those of section two are less distinct, just as the subdivisions of the text are less clearly marked than in section one, but the “alleluia” is definitely set off by its melisma and the livelier melodic and harmonic rhythm approaching the final cadence.

Not only is the musical form determined by the text, many phrases are molded to the rhythm of the words—for example, in the declamation of “statuta tua assimilata est,” “mala Punica,” and “ibi dabo tibi.” Other notable details are the frequent use of melodic thirds in the topmost voice, the occasional outlining of a triad in the melody (for example, in measures 43, 46, 55), and the passages of fauxbourdon, particularly at the approach to a cadence (as in measures 12–15, 32–34, 44–45, and 52–54).

Carol: *Salve, sancta parens* CD 2

13

**BURDEN**

Sal - ve, san - cta pu - rens,

Sal - ve, san - cta pa - rens,

10

e - ni - xa pu - er - pe - ra re - gem.

e - ni - xa pu - er - pe - ra re - gem.

**BURDEN II** 15

Sal - ve, san - cta pu - rens,

Sal - ve, san - cta pu - rens,

Sal - ve, san - cta pa - rens,

20 25

e - ni - xa pu - er - pe - ra re - gem.

e - ni - xa pu - er - pe - ra re - gem.

e - ni - xa pu - er - pe - ra re - gem.

**VERSE** 30 35

Sal - ve, por - tu pu - ra - di - si, fe - lix at - que fi - xa,

Sal - ve, por - ta pa - ra - di - si, fe - lix atque fi - xa,

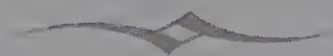
40

stel - lu ful - gens in sub - li - mi si - dus e - ni - xa.

stel - la ful - gens in sub - li - mi si - dus e - ni - xa.



Salve, sancta parens,	Hail, holy parent,
Enixa puerpera Regem.	from a woman in labor issued a King.
Salve, porta paradisi,	Hail, gate of paradise,
Felix atque fixa,	happy and firm,
Stella fulgens in sublimi	start shining on high
Sidus enixa.	from which a constellation sprang.



The carol, originally a monophonic dance song with alternating solo and choral portions, had by the fifteenth century become stylized as a setting in two or three (sometimes four) parts. The text was a religious poem in popular style. The carol consisted of a number of stanzas all sung to the same music, and a *burden* (a refrain with its own musical phrase), which was sung at the beginning and then repeated after each stanza.

In this carol, the music for the stanza, marked *verse*, is in free two-part counterpoint. The burden is sung twice: the first time the two parts move mostly in parallel sixths; the second time a middle voice largely parallels the top voice at a fourth below while making a third with the lowest. At the ends of poetic lines, the voices move out from parallel sixths and thirds to octaves and fifths. Measures 16 to 19 illustrate the technique of making such a cadence. This piece reflects the English improvised practice of discant, which tolerated longer successions of parallel sixths (unmediated by perfect consonances) than Continental discant did and tended to put the chant or traditional melody in the top voice.

GUILLAUME DU FAY (CA. 1397–1474)

Ballade: *Resvellies vous et faites chiere lye* CD 2

14

A

Contraténor

Tenor

Resvellies vous

Resvellies vous

5

10

1. Res-vel-lies vous et fai - tes chie - re ly - c

2. Es - ba - tes vous, fu - yes me - ran - co - ly - e,

Resvellies vous

Tout a-mou - reux qui gen - ti -

De bien ser - vir point ne so -

15

les - se a - mes

yes ho - dés

20

15

B

25

3. Car au jour d'ui se - ra li es - pou - sés,

Par

30

grant hon - neur et no - ble sei - gnou - ri - e;

35

Dufay, *Opera omnia*, Vol. 6, ed. Heinrich Besseler (American Institute of Musicology, 1964), pp. 25–26. © Hänssler Verlag, D-71087 Holzgerlingen. Used by permission.

Ce vous con - vient ung chas - cum fai - re fe - ste, Pour bien grig -

nier la bel - le com - pagny - e; Char - le gen - til,

c'on dit de Ma - le - tes -

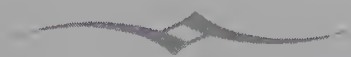
- te.

Resvellies vous et faites chiere lye  
 Tout amoureux qui gentillesse ames  
 Esbates vous, fuyes merancolye,  
 De bien servir point ne soyes hodés  
 Car au jour d'ui sera li espousés,  
 Par grant honneur et noble seignourie;  
 Ce vous convient ung chascun faire feste,  
 Pour bien grignier la belle compaignye;  
 Charle gentil, c'on dit de Maleteste.

Il a dame belle et bonne choisie,  
 Dont il sera grandement honnourés;  
 Car elle vient de tres noble lignie  
 Et de barons qui sont mult renommés.  
 Son propre nom est Victoire clamés;  
 De la colonne vient sa progenie.  
 C'est bien rayson qu'a vasculle requeste  
 De cette dame mainne bonne vie.  
 Charle gentil, c'on dit de Maleteste.

Awake and be merry,  
 lovers all who love gentleness;  
 frolic and flee melancholy.  
 Tire not of serving yourself well,  
 for today will be the nuptials,  
 with great honor and noble lordship,  
 and it behooves you, everyone, to celebrate  
 and join the happy company.  
 Noble *Charles*, who is named *Malatesta*.

He has chosen a lady, fair and good,  
 by whom he will be greatly honored,  
 for she comes from a very noble lineage  
 of barons who are much renowned.  
 Her name is *Victoria*,  
 and she descends from the *Collonas*.  
 It is right, therefore, that his appeal be heard  
 to live honestly with this lady.  
 Noble *Charles*, who is named *Malatesta*.



“Awake and be merry,” this ballade tells lovers. It was written for the marriage of Carlo Malatesta and Vittoria Colonna, niece of Pope Martin V, in 1423, when Du Fay was serving the ruling family of Rimini and Pesaro. The acclamation “noble Charles,” addressed to the bridegroom, is set in block chords with fermatas, while the family name Malatesta gives rise to an orgy of rapid triplets in the superius. The florid treatment at the ends of other lines follows the refined ballade tradition. These passages, with their rapid, angular figurations, seem suited more to instrumental than vocal performance, yet they could easily have been carried off by a trained singer.

This work provides a good example of the treble-dominated style; the two lower parts are less suited to vocal performance, though the players probably joined the soloist in singing “Charle gentil,” a passage in the sources where all three parts have text.


The standard AAB musical form of the ballade is heard twice, once for each stanza. The last line of each stanza is a refrain. Hemiola and syncopations abound in both the A and B sections—although the B section begins in a stately syllabic style until the line “Pour bien grignier la belle compaignye,” when the superius breaks into a bouncy dance rhythm. Du Fay employed two mensurations in this ballade: in the A and C sections, imperfect tempus with major prolation (the breve, here a dotted half-note, divided into two parts, each containing three semibreves or eighth notes); in the B section, perfect tempus with minor prolation. Both the A and C sections end with the same coda.

An unusual feature of this chanson is the imitation between the superius and the tenor at measures 7–10, involving all three parts at measures 15–19 and 60–64.

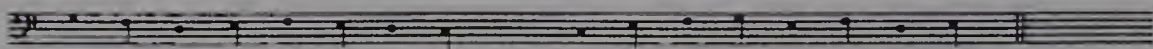


Hymn: *Conditor alme siderum* CD 2

17



1 Con - di - tor al - me si - de - rum, Ae - ter - na lux cre - den - ti - um,  
 3 Ver - gen - te mun - di ves - pe - re U - ti spon - sus de - tha - la - mo  
 5 Te de - pre - ca - mur a - gi - e Ven - tu - re iu - dex sae - cu - li



Chri - ste, red - em - ptor o - mni - um Ex - au - di pre - ces sup - pli - cum.  
 E - gres - sus ho - ne - stis - si - ma Vir - gi - nis ma - tris clau - su - la:  
 Con - ser - va nos in - tem - po - re Ho - stis a - te - lo per - ti - di.

18



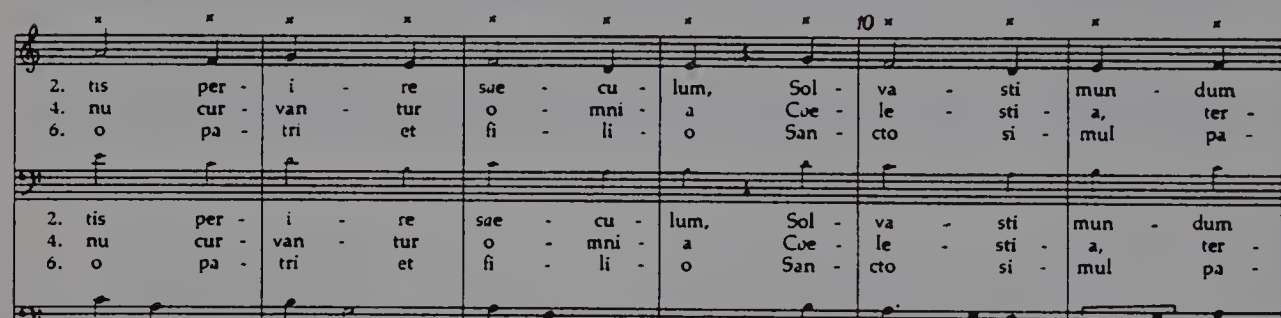
2. Qui con - do - lens in te - ri - tu Mor -  
 4. Cu jus for - ti po - ten - ti - ae Ge -  
 6. Laus, ho - nor, vir - tus, glo - ri - a De -

Faux bourdon

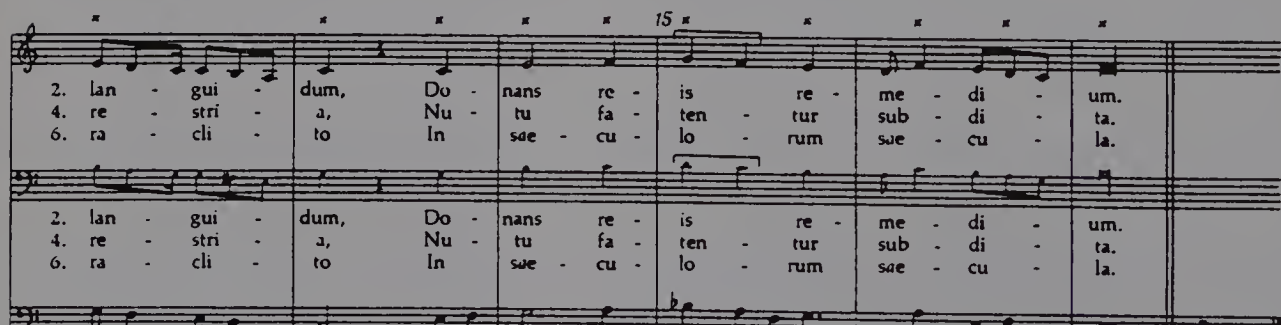
2. Qui con - do - lens in te - ri - tu Mor -  
 4. Cu - jus for - ti po - ten - ti - ae Ge -  
 6. Laus, ho - nor, vir - tus, glo - ri - a De -

Tenor

Qui condolens



2. tis per - i - re sae - cu - lum, Sol - va - sti mun - dum  
 4. nu cur - van - tur o - mni - a Coe - le - sti a, ter -  
 6. o pa - tri et fi - li - o San - cto si - mul pa -



2. lan - gui - dum, Do - nans re - is re - me - di - um.  
 4. re - stri - a, Nu - ntu fa - ten - tur sub - di - ta.  
 6. ra - cli - to In sae - cu - lo - rum sae - cu - la.

A - men.

Chant from *Antiphonale*, Appendix, pp. 11–12. Dufay, *Opera omnia*, Vol. 5, ed. Heinrich Besseler (American Institute of Musicology, 1964), p. 39. © Hänssler Verlag, D-71087 Holzgerlingen. Used by permission.

Conditor alme siderum,  
Aeterna lux credentium,  
Christe redemptor omnium  
Exaudi preces supplicum.

Bountiful creator of the stars,  
eternal light of believers,  
Christ, redeemer of all,  
hear the prayers of the supplicants.

Qui condolens interitu  
Mortis perire saeculum,  
Solvasti mundum languidum,  
Donans reis remedium:

You who suffer the ruin  
of death, the perishing of the race,  
who saved the sick world,  
bringing the healing balm.

Vergente mundi vespere  
Uti sponsus de thalamo,  
Egressus honestissima  
Virginis matris clausula.

As the world turns toward evening,  
the bridegroom from his chamber  
issues forth from the most chaste  
cloister of the Virgin mother.

Cujus forti potentiae  
Genu curvantur omnia  
Coelestia, terrestria,  
Nutu fatentur subdita.

You, before whose mighty power  
all bend their knees,  
celestial, terrestrial,  
confessing subjection to his command.

Te deprecamur agie  
Venture iudex saeculi  
Conserva nos in tempore  
Hostis a telo perfidi.

We entreat you, holy  
judge of the days to come,  
save us in time  
from the weapons of the perfidious.

Laus, honor, virtus, gloria  
Deo patri, et filio,  
Sancto simul paraclito  
in saeculorum saecula.

Praise, honor, courage, glory,  
to God, the Father, and Son,  
and also to the Holy Protector,  
time everlasting, amen.



In performing a plainchant hymn, it was customary for a chorus and soloists to sing alternate stanzas. The poetry was rhymed and followed an accentual meter—here, the iambic—which the plainchant notation reflected in the succession of breve-long neumes. Du Fay wrote polyphonic versions for the even-numbered stanzas in the manner of fauxbourdon. He placed the chant, slightly decorated, in the top voice (the asterisks mark the notes of the chant). Against this voice he wrote a part that began an octave lower and then moved mostly in sixths against the chant. A third voice, represented by the smaller note-heads, was expected to be sung at the interval of a fourth below the chant, producing a succession of third-sixth sonorities, except at cadences, which ended with an octave between the outer voices.

# 29

## GUILLAUME DU FAY

### *Se la face ay pale*

a) Ballade

CD 2

CD 1

19 25

5

Tenor

Contraténor

Se la face ay pa - - le, La cau-se est a - mer, C'est la

Se la face ay pa - - le, La cause est a - mer, C'est la

Se la face

10 15

prin - ci - pa - le, Et tant m'est a - mer A - mer, qu'en la mer me voudroy-e voir;

prin - ci - pa - le, Et tant m'est a - mer A - - mer, qu'en la mer me vou -

20

Or, scet bien de voir La bel - le a qui suis Que nul bien a - voir Sans el -

droy-e voir; Of, scet bien de voir La bel - le a qui suis Que nul bien a - voir Sans el -

25 30

le ne puis.

le ne puis.

Se la face ay pale,  
La cause est amer,  
Et tant m'est amer  
Amer, qu'en la mer  
Me voudroye voir;  
Or, scet bien de voir  
La belle a qui suis  
Que nul bien avoir  
Sans elle ne puis.

If my face is pale,  
the cause is love,  
and it is so bitter for me  
to love, that in the sea  
I would throw myself.  
Then would she see—  
the fair lady to whom I belong—  
that no joy can I have  
without her.

b) *Missa Se la face ay pale: Gloria* CD 2 CD 1

20 26

**A**

Contra Et in ter-ra pax ho-mi-ni-bus

Tenor

Tenor bassus

bo-nae vo-lun-ta

tis. Lau-da-mus te. Be-ne-di-ci-

21 27

mus te. Ad-o-ra-mus te. Glo-ri-fi-

For the text of the Gloria, see NAWM 3.



mus te. Glo - ri - fi - ca - - - mus  
ca - - - mus te. Gra -  
te. Glo - - - - - ri - - - fi - - - -  
Glo - ri - - - - -

te. Gra - ti - as a - gi - -  
ti - as a - gi - mus ti - - - bi pro - pter ma - gnam  
ca - - - - - mus te.  
fi - - - - ca - mus te. Gra - ti - as

mus ti bi pro - pter ma - - - - gnam  
Glo - ri - am tu - - - - am.  
Gra - - - - ti - - - - as a - - - -  
a - - - - - gi - mus

glo - ri - am tu - - - - am. Do - - - - mi -  
Do - mi -  
gi - - - - mus ti - - - - bi.  
Do - mi -

50

ne de - us, rex cæ - le - stis, de - us

ne de - us, rex cæ - le -

Do - mi - ne de - us, rex

- ne de - us, rex cæ -

55 60

pa - ter o - mni - po - tens.

stis, de - us

cæ - le - stis, de -

le - stis,

65

Do - mi -

pa - ter o - mni - po - tens.

us pa - ter o - mni - po - tens. Do -

de - us pa - ter o - mni - po -

70

ne fi - li

Do - mi -

mi - ne fi - li

tens. Do - mi -

75

ne fi - li u - ni - ge -

80

u - ni - ge - ni - te Je - su ge - ni - te Je - su

85 90

te Je - su Chri - Je - su Chri - ste. Chri - ste. Do -

95

ste. Do - mi - Chri - ste. Do - mi - Do - mi - ne de - mi - ne de -

100

ne de - us, a - gnus

ne de - us, a - gnus de -

us, a - gnus de -

105

de - i, fi -

de - i, fi -

gnus de - i, fi -

i, fi -

110

li - us pa -

li - us pa -

li - us pa -

li - us pa -

115

tris.

tris.

tris.

tris.

22 28

B

Qui tol - lis pec -

Qui tol -



120

ca - ta mun - di, mi - se - re - re no -  
lis pec - ca - ta mun - di, mi - se -

23 29

125

bis. Qui tol - lis pec - ca - ta mun -  
re - re no - bis. Qui mi - se - re - re no - bis. Qui  
Qui tol - lis pec - ca - ta

130

di, su - sci - pe de - pre - ca - ti -  
tol - lis pec - ca - ta mun - di, su - sci - pe  
tol - lis pec - ca - ta mun - di, su - sci -  
mun - di, su -

135

o - nem no - stram. de - pre - ca - ti - o - nem no - stram.  
pe de - pre - ca - ti - o - nem no - stram. Qui se -  
sci - pe de - pre - ca - ti - o - nem

Qui se-des ad dex-te-ram pa-tris, mi-se-re-re no-stram.

mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus. Tu so-lus do-mi-nus.

so-lus san-ctus. Tu so-lus do-mi-nus. Tu so-lus do-mi-nus. Tu so-lus do-mi-nus.

so-lus san-ctus. Tu so-lus do-mi-nus. Tu so-lus do-mi-nus. Tu so-lus do-mi-nus.

Tu so - lus al - tis - si - mus,  
Tu so - lus al - tis - si - mus,  
nus. Tu so - lus al - tis - si - mus, Je -  
- lus al - tis - si - mus, Je -

165 Je - su Chri - ste.  
Je - su Chri - ste.  
- su Chri - ste.  
- su Chri - ste.

24 30 25 31  
C 140 165  
Cum  
Cum san - cto spi - ri - tu  
Cum san -  
Cum san - cto spi - ri - tu

170  
san - cto spi - ri - tu in glo - ri -  
cto spi - ri - tu in glo - ri -  
in glo - ri -

175

a de- i  
in glo- ri- a de- i pa-  
a, glo- ri- a de- i pa- tris, in glo- ri-  
a de- i

180 185

pa- tris. A-  
tris. A-  
a de- i pa- tris. A-  
pa- tris. A-

190

195

men.  
- men.  
men.  
- men.

For this Mass, perhaps written for a special occasion at the court of Savoy in the 1450s, Du Fay used the tenor of his own ballade, *Se la face ay pale* (NAWM 29a), composed in the 1430s, as a cantus firmus. The chanson, of which only the first of three stanzas is given here, is not in the usual ballade form—AAB—but is through-composed.



In the Mass, Du Fay used the ballade's tenor melody as a cantus firmus, applying mensural proportions so that it is heard at different speeds in the several movements or sections. In the Kyrie, Sanctus, and Agnus the value of each note of the ballade is doubled. In the Gloria and in the Credo the cantus firmus is heard in the tenor three times, first at triple the normal note values, then with doubled note values, and finally at normal note values, so that the melody becomes easily recognizable only when it is heard at its normal pace this third time. As a result, each measure of the tenor corresponds to three measures of the other parts in measures 19–118; to two measures of the other parts in measures 125–158; and to one measure in measures 165–198. Thus the calculated restatement of the tune imposes on the Gloria a form that is further marked by preceding each entrance of the cantus firmus with a duet. The speeding up of the tenor's cantus firmus and the imitation of some of its motives in the other parts contribute to the excitement of the closing Amen.

More immediately evident to the listener than the unity achieved by the three-fold statement of the chanson melody in the tenor is the diverse character of the several voices. Each is an independent layer having its own melodic and rhythmic logic and function. The top two voices—the superius and the contratenor altus—have soft melodious contours and occasionally exchange motives, while the contratenor bassus, more angular though still vocal, provides a harmonic foundation.

The most obvious level of temporal organization is the perfect tempus, represented in the transcription by the  $\frac{3}{2}$  measures. Each of the three beats within this tempus is divided into two (minor prolation). A broader triple organization is evident in the tenor's perfect modus consisting of three tempora, or three of the modern measures. Interrupting this pattern are an instance of hemiola in measures 19–20 between the superius–contratenor altus and the tenor bassus, and shifts in meter at measures 26, 34, and 36 in the altus, from the prevailing  $\frac{3}{2}$  to a compound duple  $\frac{6}{4}$ .

Besides the repetitions of the ballade tune throughout the Mass, another unifying feature is the so-called *head motive*, or *motto*. Each principal division of a movement begins in the uppermost voice with the motive that in the Gloria is set to the words "Et in terra pax." The motive is alluded to also within movements, as in the Gloria at measures 40, 88, 119, 165, and 184.

Although the ballade is clearly centered on C, and many of the internal cadences in the Mass movement also close on this tonality, Dufay left himself free to center the Mass on F by putting the tune in the tenor. The choice of F as the center permitted greater tonal variety, since C remains a focus for some of the subdivisions of the work.

Consonance and dissonance are also under rational control. The stronger lingering dissonances are properly resolved suspensions, as at measures 33, 36, 72, and 81, while other dissonances, mainly between beats, pass quickly. Otherwise, the composer obviously strove to include as many thirds and sixths—along with octaves, fifths, and fourths—among the parts as possible, producing many triads (to use modern terminology) on the beats of the tempus.

GILLES BINCHOIS (CA. 1400–1460)

30

Rondeau: *De plus en plus* CD 2 CD 1

26

32

*Esc ff. 39v und 46v*  $\text{♩} = \text{d.} \quad \text{♩} = \text{d.}$

DE plus en plus se renouvel

Tenor

Contraténor

Musical score for the first system of the song 'De plus en plus se renouvel'. It features a vocal line with lyrics and two lute accompaniment staves. The key signature has one sharp (F#), and the time signature is 8/8. The lyrics are 'De plus en plus se re - nou - vel -'.

Musical score for the second system of the song. The lyrics are '- le, Ma dou - ce da - me gen - te et bel - le,'.

27

33

Musical score for the third system of the song. The lyrics are 'Ma vo - lon - té de vous ve - ir. Ce me fait le tres grant de -'.

Musical score for the fourth system of the song. The lyrics are '- sir Que j'ai de vous ou - ir nou - vel - le.'.

Musikalische Denkmäler 2, Die Chansons von Gilles Binchois, ed. Wolfgang Rehm (Mainz: B. Schott's Söhne, 1957).

A	1	<i>De plus en plus se renouvelle</i>	<i>More and more renews again,</i>
	2	<i>Ma douce dame gente et belle,</i>	<i>my sweet lady, noble and fair,</i>
	3	<i>Ma volonté de vous veir.</i>	<i>my wish to see you.</i>
B	4	<i>Ce me fait le tres grant désir</i>	<i>It gives me the great desire</i>
	5	<i>Que j'ai de vous oir nouvelle.</i>	<i>I have to hear news of you.</i>
a	6	<i>Ne cuidiés pas que je recelle,</i>	<i>Don't heed that I hold back,</i>
	7	<i>Comme a tous jours vous estes celle</i>	<i>for always you are the one</i>
	8	<i>Que je veul de tout obeir.</i>	<i>whom I want to follow in every way.</i>
A	9	<i>De plus en plus se renouvelle</i>	<i>More and more renews again,</i>
	10	<i>Ma douce dame gente et belle,</i>	<i>my sweet lady, noble and fair,</i>
	11	<i>Ma volonté de vous veir.</i>	<i>my wish to see you.</i>
a	12	<i>Hélas, se vous m'estiés cruelle</i>	<i>Alas, if you were cruel to me,</i>
	13	<i>J'auvoie au cuer angoisse telle</i>	<i>I'd have such anguish in my heart</i>
	14	<i>Que je voudroye bien mourir,</i>	<i>that I will want to die.</i>
b	15	<i>Mais ce seroit sans déservir,</i>	<i>But this would do you no wrong,</i>
	16	<i>En soustenant vostre querelle.</i>	<i>while supporting your cause.</i>
A	17	<i>De plus en plus se renouvelle</i>	<i>More and more renews again,</i>
	18	<i>Ma douce dame gente et belle,</i>	<i>my sweet lady, noble and fair,</i>
	19	<i>Ma volonté de vous veir.</i>	<i>my wish to see you.</i>
B	20	<i>Ce me fait le tres grant désir</i>	<i>It gives me the great desire</i>
	21	<i>Que j'ai de vous oir nouvelle.</i>	<i>I have to hear news of you.</i>



The poetic form of this rondeau is similar to Machaut’s *Rose, liz* except that 1) the rhyme scheme is different and 2) the first part of the refrain consists of three lines, the second part of two. The refrain contains all of the music, which is also set to the words of the couplets. The full refrain text and its music is heard only at the beginning and the end.

Lines of poetry:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Rhyme:	a	a	b	b	a	a	a	b	a	a	b	a	a	b	b	a	a	a	b	b	a
Sections of music:	A		B		a		A		a		b		A		B						

The slow-moving tenor part provides a foundation for the faster-moving cantus, which indulges in runs, dotted figures, and syncopations, the two meeting mostly in thirds and sixths. The contratenor, less vocally conceived, supplies the missing note of the triads and enlivens the rhythm. A cadence marks the end of each line of poetry, with the tenor-cantus pair moving from a sixth to an octave or a third to a unison, except in measure 12, where the major third leaves us in suspense, intensified by the rests, as we anticipate the second section of the music. The cadential motion to the octave from the sixth (changed to major when necessary by *musica ficta*) is usually decorated in the cantus by the third below the last note of the cadence. In most of the cadences syncopation causes a dissonance before the penultimate note in a pattern later called “suspension.” The upbeat opening, the relatively

full harmony, and the great number of triadic leaps may reflect the influence of English music. At the time Binchois composed this chanson, around 1425, he was probably in the service of the duke of Suffolk.

This chanson is organized through imperfect tempus and major prolation, transcribed as two dotted quarters per measure, usually subdivided into two groups of three eighth notes but often, particularly in the tenor, into three quarter notes (the familiar hemiola effect). Each line occupies four measures in the melismatic first part. The second part of the text is set syllabically until the penultimate syllable, which receives a florid finish harmonized by descending thirds and sixths similar to fauxbourdon. Typical for this period, the length of the two sections is in a simple proportion, 4 : 3, the first section having twelve measures (or breves), the second, nine.



## 31

# JOHANNES OCKEGHEM (CA. 1420–1497)

CD 2

a) Kyrie

28

[Discantus]

Contratenor

Tenor

Contratenor secundus

ri- e- ley- son, ky-  
ri- e- ley- son, ky- ri-  
ri- e- ley- son, ky- ri-  
ri- e- ley- son, ky- ri-  
e, ky- ri- e- ley-  
e, ky- ri- e- ley-  
e, ky- ri- e- ley-

Johannes Ockeghem, *Masses and Mass Sections* 2, ed. Jaap van Benthem (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1994–2000), pp. 1–3, 31–35. Used by permission.

Musical score for measures 15-17. The system consists of four staves. Measures 15 and 16 are marked above the third staff. Measure 17 is marked above the fourth staff. The word "son." appears below the first, second, and third staves at the end of their respective measures.

29

Musical score for measures 18-24. The system consists of four staves. Measure numbers 18, 19, 20, 21, 22, 23, and 24 are marked above the third staff. The lyrics "Xpri-", "ste,", "xpri-", "Xpri-", "ste- ley-", "Xpri-", "ste", "e-", "ley-", and "son," are distributed across the staves.

Musical score for measures 25-30. The system consists of four staves. Measure numbers 25, 26, 27, 28, 29, and 30 are marked above the third staff. The lyrics "ste- ley-", "ste- ley-", "son,", "xpri-", "ste- ley-", and "e- ley-" are distributed across the staves.

Musical score for measures 31-34. The system consists of four staves. Measure numbers 31, 32, 33, and 34 are marked above the third staff. The word "son." appears below the first, second, and third staves at the end of their respective measures. The system concludes with the word "-son." below the fourth staff.

30

30

Ky-ri-e-e-ley-

Ky-ri-e-ley-son,e-

35Ky-ri-e-e-ley-

Ky-ri-e-ley-son,e-ley-

35

son,ky-ri-

ley-son,ky-ri-

44son,ky-ri-

son,e-ley-son,ky-ri-e-

40

e-ley-son,e-

e-ley-son,e-ley-

52e-ley-son,

ley-son,e-ley-son,e-

45

ley-son.

son,ky-ri-e,ky-ri-e-ley-son.

4e-ley-son.

ley-son.

## b) Agnus Dei

31

D Ag- nus de- (105) 5

Ct Ag- nus de-

T Ag- nus de- 1 2 3 4 5 6

Ct2 Ag- nus de- i

i qui tol- (110) 10

i qui tol-

i ... pec- 7 8 9

qui tol- lis (115) 15

lis pec- ca- ta mun- di:

lis pec- ca- ta mun- di:

ca- ta mun- di, pec- 10 11 12 13

pec- ca- ta mun-

First ending

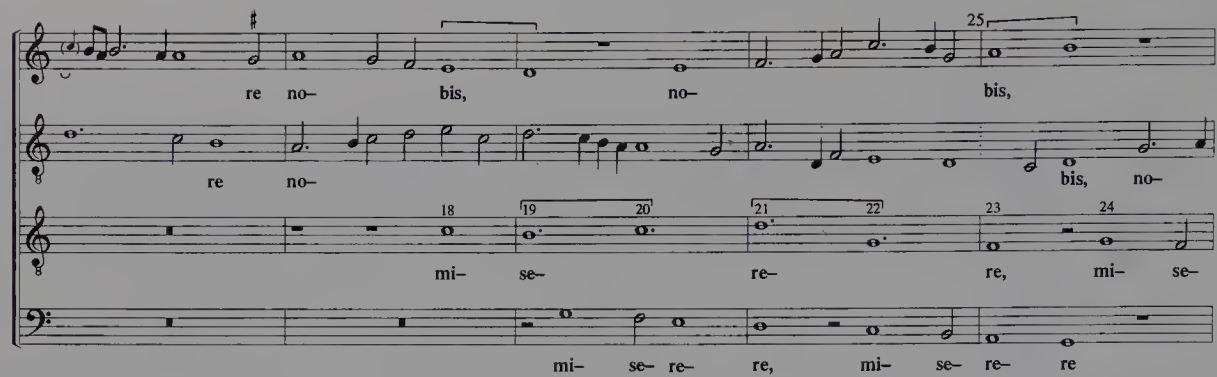
mi- se- re- 20

mi- se- re-

ca- ta mun- di: 15 16 17

di, mun- di:





re no- bis, no- bis,

re no- bis, no-

18 19 20 21 22 23 24

mi- se- re- re, mi- se-

mi- se- re- re, mi- se- re- re



no- bis.

bis, no- bis.


25 26 27 28

re- re no- bis.

no- bis, no- bis.

Go to Agnus 2

Second ending



2 120

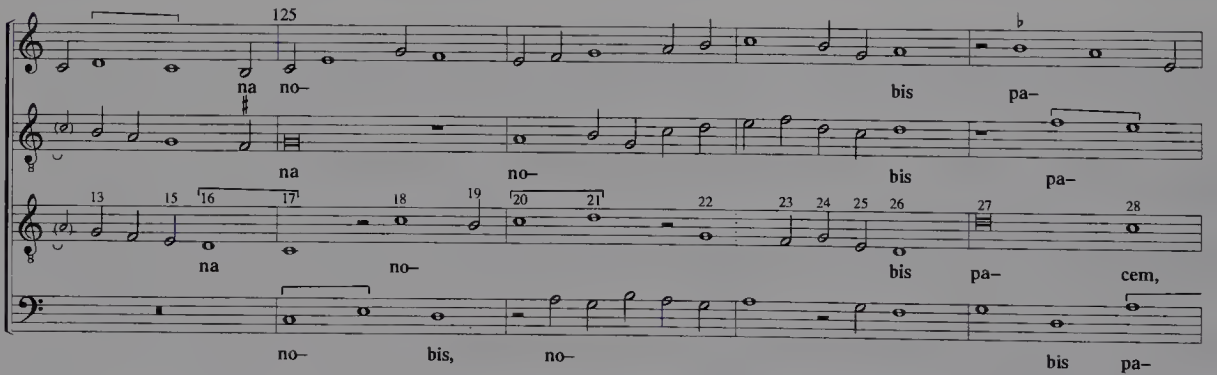
do-

do- na, do-

17 1 2 3 4 5 6 7 8 9 10 11 12

di: do-

di: do- na, do- na



125

na no- bis pa-

na no- bis pa-

13 15 16 17 18 19 20 21 22 23 24 25 26 27 28

na no- bis pa- cem,

no- bis, no- bis pa-

130

cem, pa-  
cem, pa-  
cem, pa-

135

cem.  
cem.  
cem.  
cem.

32

Agnus 2

35

Ag- nus de- i  
Ag- nus de- i

40 45

qui tol- lis pec-  
qui tol- lis pec-  
pec-

50 55 #

ca- ta mun- di, b

ca- ta mun-

30 31 32 33 34 35

ca- ta mun- di, mun-

60 65 #

mun- di, mun- di:

36 37 38 39 40

di, mun- di: mi-

... mun- di: mi-

70 75

mi- se- re-

41 42 43

mi- se- re-

se- re- re

80

re no-

no-

44 45 46 47 48 49 50 51

re no- no-

no- bis, no-

85 bis, mi-se-re-re no-  
 90 bis, mi-se-re-re  
 52 bis, mi-se-re-  
 bis mi-se-re-  
 95 no-bis.  
 100 bis.  
 5 re no-bis.  
 6 re no-bis.  
 7 re no-bis.  
 8 re no-bis.  
 9 re no-bis.

Return to Agnus 1 and 2nd ending

Ockeghem probably chose *De plus en plus* as a cantus firmus to pay tribute to Gilles Binchois, with whom he may have studied and on whose death he wrote the lament *Mort tu as navré*. But it is not the attractive and recognizable top voice of the chanson that Ockeghem took but rather the tenor part, which makes an excellent foundation for a composition. The example below presents the tenor part in its original time values, with each note numbered. The black notes indicate a switch to duple division of note values, the breve now worth two semibreves and the semibreve (black whole note), two minims.

### Gilles Binchois, *De plus en plus*, Tenor

1 2 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27  
 28 29 30 31 32 33 34 35 36 37 38 39 40 41  
 42 43 44 45 46 47 48 49 50 51 52



The *Missa De plus en plus* is a “cyclical mass,” that is, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei are all based on the same cantus firmus, the tenor part of the chanson by Binchois. For variety’s sake, Ockeghem omits the tenor voice and the cantus firmus in sections of the Sanctus—the *Pleni sunt caeli*, for three voices, and *Benedictus*, for two voices. He also reduces the texture to two voices for shorter spans, as in the first Agnus Dei at measures 15–22 and in the second Agnus at measures 31–47. These duets are particularly interesting because they employ imitation, which is otherwise rare in this Mass. The first of these has a short canon at the octave between the two uppermost voices, while the second duet begins with a canon at the octave (the voices start at the same time) but the second voice has doubled note values.

As customary, Ockeghem assigns the cantus firmus to the tenor part. It occasionally invades the other voices, for example, in the first three measures of the Kyrie: notes 1, 2, 5, and 3, in that order, occur in the top voice, a kind of pre-imitation that subsequent composers would do more deliberately. But most of the time the three other parts weave free counterpoints around the tenor. As shown by the numbers above the notes, Ockeghem interpolates many notes in the chanson’s tenor in the Kyrie, fewer in the Agnus Dei. After exhausting the fifty-two notes in the Kyrie, the composer returns to the first eight notes of the cantus firmus. The main cadences tend to fall at the ends or beginnings of the chanson’s phrases, for instance, in the Kyrie at notes 8, 17, 28, 34, and 52.

The composer achieves a full harmonic sound by including three different consonant pitches in the simultaneous sonorities (forming what we call triads), except in the last chord of an important cadence, which admits only perfect consonances. Where the tenor or the lowest voice descends at a cadence, one or more voices syncope to cause a suspension. Otherwise, dissonances occur at the semiminim level, while minims, with a few exceptions, are consonant. This gives the work an overwhelmingly euphonious sound. Despite the continuous flow of the meandering voices, the graceful contour of the discantus and the strategically placed cadences provide a clear structure for the listener. Most of the cadences are on *G*, the final of Mode 7, in which the tenor is written; the next most important choice for cadences is *C*.

# JOSQUIN DES PREZ (CA. 1450s–1521)

32

*Missa Pange lingua: Kyrie and Credo (Et incarnatus est and Crucifixus)*

a) Kyrie

CD 2

CD 1

33 34 Kyrie I

Superius

Altus

Tenor

Bassus

Ky - ri - e [e - le - - - - -

Ky - ri - e [e - le - - - - -

5 10

Ky - ri - e [e - - - - - le - - - - - i - son,

Ky - ri - e [e - - - - - le - - - - - i -

- - - i - son,

Ky - ri - e

- - - i - son,

Ky - ri - e e - le -

From Josquin des Prez's, *Missa Pange lingua: An Edition with Notes for Performance and Commentary*, ed. Thomas Warburton. Copyright © 1977 by the University of North Carolina Press, pp. 15–18; p. 28, m. 91, to p. 30, m. 150. Used by permission of the publisher.

15

Ky - ri - e e - le - i - son - - - ] e - le - i - son - - -

son, Ky - ri - e e - le - - - i - son - - - ] e - le - i - son - - -

e - - - le - - - i - son - - - ] e - le - i - son - - -

i - son, e - le - i - son - - - ] e - le - i - son - - -

34

35

Christe

Chri - ste - - -

Chri - ste - - - [e -

Chri - ste - - -

[e - le - i - son - - -

Chri - ste - - -

le - - - i - son - - -

30 35

[e - le - i - son

Chri

[e - le - i - son, e - le - i - son,

40

Chri - ste

ste e - le -

Chri -

Chri - ste e - le - i -

45 50

] e - le - i - son

i - son] e - le - i - son

ste e - le - i - son] e - le - i - son.

son e - le - i - son] e - le - i - son



35

36

## Kyrie II

55

Ky - ri - e [e - - - - - le - - - - - i - - - - -]

Ky - ri - e [e - - - - - le - i - - - - -]

Ky - ri - e

60

son, Ky - - ri - e, Ky - ri - e, Ky - ri - e

son, Ky - ri - e, Ky - - ri - e, Ky - - ri - e

[e - - - - - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e

Ky - ri - e [e - - - - - le - i - son, Ky - ri - e

65

70

e - - - - - le - i - son - - - - - ] e - le - i - son

e - - - - - le - i - son] e - le - i - son

e - le - i - son - - - - - ] e - le - i - son

e - - - - - le - i - son] e - lei - son [e - le - i - son.]

b) Credo CD 2

36

Et in - car - na - tus est de spi - ri -

Et in - car - na - tus est de spi - ri -

Et in - car - na - tus est de spi - ri -

Et in - car - na - tus est de spi - ri -

100

tu sanc - to ex Ma - ri - a vir - gi - ne

tu sanc - to ex Ma - ri - a vir - gi - ne

tu sanc - to ex Ma - ri - a vir - gi - ne

tu sanc - to ex Ma - ri - a vir - gi - ne

37

et ho - mo fac - tus est. Cru - ci -

et ho - mo fac - tus est. Cru - ci - fi - xus

et ho - mo fac - tus est.

et ho - mo fac - tus est.

115

fi - rus e - ti - am - pro no - bis - Sub Pon-ti-o Pi-la-to -  
e - ti - am - pro no - bis - Sub Pon-ti-o Pi-la -

120

38

125

pas - sus, Et se - pul - tus est. to pas - sus, Et se - pul - tus est. Et re-sur-re - xit ter-ti - a  
pas - sus, Et se - pul - tus est. Et re-sur-re - xit ter - ti -  
pas - sus, Et se - pul - tus est. Et re-sur-re - xit ter - ti -

130

se - cun - dum scrip - tu - ras - Et a - scen - dit in cae - lum se - det ad  
di - e -, se - cun - dum scrip - tu - ras.  
a di - e -, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae - lum  
o di - e -, se - cun - dum scrip - tu - ras. se - det ad

135 140

dex-te-ran Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-

Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-

se-det ad dex-te-ran Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-

dex-te-ran Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-

145

re vi-vos et mor-tu-os cu-jus re-gni non

re vi-vos et mor-tu-os cu-jus re-gni non

re vi-vos et mor-tu-os cu-jus re-gni non

re vi-vos et mor-tu-os cu-jus re-gni non

150

e-rit fi-nis.

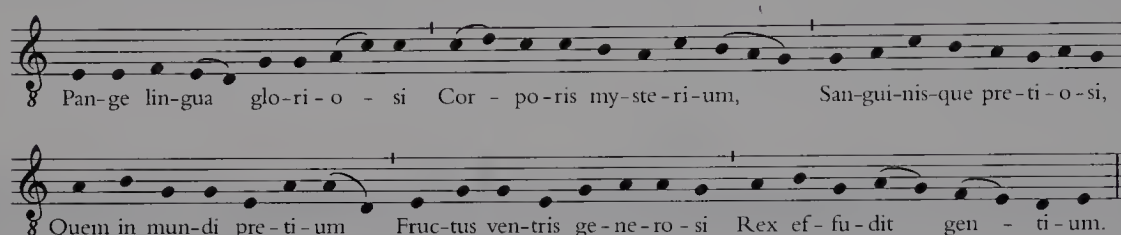
e-rit fi-nis.

e-rit fi-nis.

e-rit fi-nis.



The *Pange lingua* Mass must be one of the last Josquin des Prez composed, since it did not get printed in Petrucci's third collection of Josquin's masses in 1514. It was first published in the anthology *Missae tredecim* (Thirteen Masses) in 1539 and is based on the melody of the hymn *Pange lingua gloriosi* (text by St. Thomas Aquinas), assigned to second Vespers on the feast of Corpus Christi (*Liber usualis* 957). The six strophes are sung to the melody given below with the first strophe.



Pange lingua gloriosi	Sing, tongue, of the glorious
Corporis mysterium,	body's mystery
Sanguisque pretiosi,	and of the precious blood,
Quem in mundi pretium	ransom of the world, that
Fructus ventris generosi	the fruit of the generous womb,
Rex effudit gentium	the king of all peoples, poured fourth.

Josquin based all the movements of the Mass—though not all its subdivisions—on the hymn melody. Rather than rigidly placing the chant in a single voice, he had all the voices sharing it. Because the hymn is a rhymed poem, its melody is broken into discrete units. These individual phrases of the hymn melody serve as material for motives and subjects that are developed through polyphonic imitation.

The Kyrie follows the hymn most faithfully. The last notes of each poetic line of the hymn determine the modal degrees on which the polyphony reaches cadence, namely *C* (measure 9), *G* (measure 16), *G* (measure 36), *D* (measure 50), *G* (measure 61), and *E* (measure 68). The tenor part takes the lead at the outset in an imitative duet with the bass. The top two voices then repeat this duet an octave higher. The first eight notes of the tenor come from the first phrase of the hymn, after which Josquin meanders between the three *C*'s of the hymn. This technique of elaborating the source melody has been called "paraphrase."

The similarity between the beginnings of the hymn's first and second phrases encouraged Josquin to repeat the rhythm and contour of his first subject in the second statement of "Kyrie eleison," giving this movement a nearly monothematic composition. The march to the cadence on *G* (measures 13–16) builds excitement not only by speeding up the note values but insistently repeating a four-note motive in the tenor.

Josquin worked through the third and fourth phrases of the hymn in the *Christe*, lightening the texture by alternating pairs of voices, each constituting a near canon.

The final Kyrie treats the fifth and sixth phrases of the hymn freely. In contrast to the preceding movements, this one begins with the top pair of voices followed by the lower pair. Then, in a frantic plea for mercy, we hear “Ky-ri-e” three times in a downward sequence of the dotted descending-third figure derived from the hymn’s sixth phrase, followed by striking repetitions of a motive that rearranges the triple meter into a compound duple. The motive of the descending thirds returns against the final chord, making this one of Josquin’s most dramatic cadential gestures.

The *Et incarnatus est* and *Crucifixus* of the Credo further demonstrate Josquin’s attention to text expression. The solemn proclamation “Et incarnatus est”—And he was made incarnate by the Holy Ghost of the Virgin Mary, and was made man—is declaimed in block chords, with the top voice paraphrasing the opening line of the hymn. For the word “Crucifixus,” Josquin took advantage of the plaintive semitone motion of the hymn’s opening, using the rest of the first and second phrases of the hymn as in the Kyrie but interrupting the imitative texture to break into block chords at the mention of Christ’s trial and burial “[sub Pontio Pilato] passus, et sepultus est.” Then a lively triple time in minims and close imitations of the descending thirds from the fourth phrase of the hymn mark the words “Et resurrexit tertia die” (And he rose again on the third day).

## 33

## JOSQUIN DES PREZ

Motet: *De profundis clamavi ad te*

CD 2

CD 1

39 37

Superius  
De profundis De pro - fun - dis cla -

Altus  
De profundis De pro - fun - dis

Tenor  
De profundis

Bassus  
De profundis

5

10

ma - vi ad te, Do mi -  
cla - ma - vi ad te, Do mi -  
De pro - fun - dis  
De pro - fun -

15

ne, Do mi - ne, ex -  
ne, Do mi - ne,  
cla - ma - vi ad te, Do - mi - ne, Do - mi - ne, ex - au -  
dis cla - ma - vi ad te, Do - mi - ne, Do - mi - ne, ex -

20 40 38 25

au - di vo - cem me - am.  
ex - au - di vo - cem me - am. Fi - ant au - res tu -  
di vo - cem me - am. Fi - ant  
au - di vo - cem me - am. Fi - ant au -

Josquin Desprez, *Werken*, ed. A. Smijers et al (Amsterdam, 1921–), *Motetten*, deel 3, aflevering 35, pp. 20–25.  
For the text and translation of Psalm 129, see NAWM 4i.

30

in vo - cem de-  
ae in  
au - res tu - ae in - ten - den - tes,  
- res tu - ae in - ten - den - tes,

35 40

pre - ca - ti - o - nis me - ae.  
vo - cem de - pre - ca - ti - o - nis me - ae.  
in vo - cem de - pre - ca - ti - o - nis me - ae.  
in vo - cem de - pre - ca - ti - o - nis me - ae.

41 39 45

Si in - i - qui - ta - tes ob - ser - va - ve - ris,  
Si in - i - qui - ta - tes ob - ser - va - ve - ris,  
Si in - i - qui - ta - tes ob - ser -  
Si in - i - qui - ta - tes ob - ser -

50

Do - mi - ne, Do - mi ne, quis su - sti - ne -  
va - ve - ris, Do - mi - ne, Do - mi - ne, quis su - sti - ne -  
va - ve - ris, Do - mi - ne,



55 60

bit, quis su - sti - ne - bit? bit? bit? bit? Do - mi - ne, quis su - sti - ne bit? Do - mi - ne, quis su - sti - ne bit?

65

Qui - a a - pud te pro - pi - ti - a - ti - Qui - a a - pud te pro - pi - ti - Qui - a a - pud te Qui - a a - pud te

70 75

o est, et prop-ter le - gem tu - am a - ti - o est, et prop-ter le - gem tu - am pro - pi - ti - a - ti - o est, et prop-ter le - gem pro - pi - ti - a - ti - o est, et prop-ter le - gem

80

su - sti - nu te, Do - mi - ne, Su - sti - nu - su - sti - nu - i te, Do - mi - ne. Su - sti - nu it a - tu - am su - sti - nu - i te, Do - mi - ne. Su - sti - nu - tu - am su - sti - nu - i te, Do - mi - ne

85

it a - ni - ma me - a in ver - bo e - jus, spe -

nima me - a in ver - bo e - jus, spe - ra - vit

it a - ni - ma me - a spe - ra - vit a - ni -

ne. spe - ra - vit

90 95

ra - vit a - ni - ma me - a in Do - mi - no.  
a - ni - ma me - a in Do - mi - no.  
ma me - a in Do - mi - no.  
a - ni - ma me - a in Do - mi - no.

## SECUNDA PARS

42 40

100

Us - que

A cu - sto - di - a ma - tu - ti - na us - que ad noc -

A cu - sto - di - a ma - tu - ti - na us - que ad noc - tem,

105

ad noc - tem, spe - ret Is - ra - el in Do - mi - no. Qui -

Us - que ad noc - tem, spe - ret Is - ra - el in Do - mi

tem, spe - ret Is - ra - el in Do - mi - no.

spe - ret Is - ra - el in Do - mi - no.

spe - ret Is - ra - el in Do - mi - no.

spe - ret Is - ra - el in Do - mi - no.

110

115

a a - pud Do-mi-num mi - se - ri - cor-di - a, et co - pi - o - sa

no. mi - se - ri - cor - di - a, et co - pi -

no. Qui - a a - pud Do-mi-num mi - se - ri - cor-di - a,

120

a - pud e - um red - - emp - ti - o.

o - sa a - pud e - um red - - emp - ti - o.

red - emp-ti - o. Et ip - se red - i -

Et ip - se red - i - met

125 130

ex om - ni - bus in - i - qui - ta - ti - bus e -

ex om - ni - bus in - i - qui - ta -

met Is - - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus - e -

Is - - - ra - el

135

jus. et

ti - bus - e - jus. et Spi-

jus. Glo - ri - a Pa - tri et Fi - - li - o, et

Glo - ri - a Pa - tri et Fi - - li - o, et

140 145

Spi - ri - tu i sanc - to. Sic - ut e - rat  
 ri - tu - i sanc - to. Sic - ut e -  
 Spi - ri - tu - i sanc - to. Si - cut e - rat  
 Spi - ri - tu - i sanc - to. Si - cut e -

150

in prin-ci - pi o, et nunc et sem-  
 rat, e - rat in prin-ci - pi o, et nunc et sem -  
 in prin-ci - pi o, et nunc et sem -  
 rat in prin-ci - pi o, et nunc et sem -

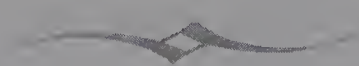
155

per, et in sae - cu - la sae - cu - lo - rum.  
 per, et in sae - cu - la sae - cu - lo - rum. A -  
 per, et in sae - cu - la sae - cu - lo - rum, a - men, sae -  
 per, et in sae - cu - la sae - cu - lo - rum, a - men, sae -

160 165

lo - rum a - men, sae - cu - lo - rum. A - men.  
 a - men, et in sae - cu - la sae - cu - lo - rum. A - men.  
 men.  
 cu - lo - rum. A - men.





This motet is believed to date from the last twenty years of Josquin's life. The close attention the composer paid to the form, rhythm, accentuation, and meaning of the text makes it stand out among his late works.

The construction of the musical periods clearly reflects the double versicles of the psalm. The strongest cadences mark the ending of each verse and the beginning of the next, as at measures 23 (plagal cadence), 40–41, 61–62, 80 (the only Phrygian cadence), 96 (plagal cadence), 111, 122, 133, and 142 (plagal cadence). The *prima pars* ends on A, the reciting tone of Mode 4 (Hypophrygian), while the *secunda pars* ends on its final, E. This is confirmed as the governing mode of the piece by the plagal range of the tenor and superius, which traditionally provided the framework, and the complementary authentic ranges of the bass and alto.

Josquin seized upon the rhythms of certain words to give speechlike vitality to a number of passages—for example, at “propitiatio est” and “et omnibus iniquitatibus.” In these instances and throughout the motet he placed the accented syllables on downbeats, syncopated beats, or on notes of relatively longer duration.

Josquin captured the spirit of the whole psalm in the opening line of the superius. It traces the “Dorian” species of fifth (like our A minor), leaping down a fifth for the word “profundis” and reaching up to the minor sixth above for “clamavi,” a perfect image of a soul in despair crying for help, straining to be heard. The other voices imitate the first five pitches and durations exactly.

Indeed, the device of imitation pervades the texture. Each new versicle of text receives its own subject, often stated and imitated in paired voices. The moments of simultaneous declamation are few but carefully chosen: “exaudi vocem meam” (hear my voice, measures 20–24), and “sustinui te, Domine” (I have supported Thee, Lord, measures 76–81).

HEINRICH ISAAC (CA. 1450–1517)

Lied: Innsbruck, ich muss dich lassen CD 2

43

S. *Gentle and flowing*

Inns - bruck, ich muss dich las -

A.

Inns - bruck, ich muss dich las - -

T.

Inns - bruck, ich muss dich las -

B.

Inns - bruck, ich muss dich las - -

sen, ich fahr da-hin mein Stras - sen, in frem-de Land da -

sen, ich fahr da - hin mein Stras - sen, in frem-de Land da -

sen, ich fahr da-hin mein Stras - sen, in frem-de Land da -

sen, ich fahr da - hin mein Stras - sen, in frem-de Land da -

G. Forster, *Ein Auszug guter alter und neuer teutscher Liedlein* (Nürnberg, 1539). Copyright © 1961 by Noah Greenberg and Paul Maynard. First appeared in *An English Songbook* published by Doubleday, pp. 181–84. Reprinted by permission of Curtis Brown, Ltd.

⑩

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

8 hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

be - kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend

8 be - kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend, im E - lend

⑪

bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

8 bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

Innsbruck, ich muss dich lassen,  
 ich fahr dahin mein Strassen,  
 in fremde Land dahin.  
 Mein Freud is mir genommen,  
 die ich nit weiss bekommen,  
 wo ich im Elend bin.

Innsbruck, I must leave you  
 I am going on my way  
 into a foreign land.  
 My joy is taken from me,  
 I know not how to regain it,  
 while in such misery.


Gross Leid muss ich jetzt tragen,  
 das ich allein tu klagen  
 dem liebsten Buhlen mein.  
 Ach Lieb, nun lass mich Armen  
 im Herzen dein erbarmen,  
 dass ich muss dannen sein.

I must now endure great pain  
 which I confide only  
 to my dearest love.  
 O beloved, find pity  
 in your heart for me,  
 that I must part from you.

Mein Trost ob allen Weiben,  
 dein tu ich ewig bleiben,  
 stet treu, der Ehren fromm.  
 Nun muss dich Gott bewahren,  
 in aller Tugend sparen,  
 bis dass ich wiederkomm.

My comfort above all other women,  
 I shall always be yours,  
 forever faithful in honor true.  
 May the good Lord protect you  
 and keep you in your virtue  
 for me, till I return.

—N. GREENBERG and P. MAYNARD



The polyphonic lied was usually an arrangement of a folk or popular song for four voices, analogous to some of the French chansons. The tune may be in the tenor or treble part and it may or may not use imitation. In the present arrangement, the melody is in the soprano, and, except for some pseudo-imitative entries at the beginning, the other parts harmonize the soprano. A cadence on either *C* or *F* formed with a suspension ends each phrase, followed by a rest, as in the Italian part-songs. This homophonic style looks forward to the texture adopted in the chorale settings arranged for congregational singing. In fact, the melody of this perennial favorite was later adapted to sacred words and became widely known as the chorale *O Welt, ich muss dich lassen* (O world, I now must leave thee).



## 35

## MARCO CARA (CA. 1470–CA. 1525)

Frottola: *Io non compro più speranza* CD 2

44

Io non com - pro più spe - ran - za Ché gli è fal - sa mer-can - ci - a.

7 45

A dar sol at - ten - do vi - a Quella po - ca che m'a - van - za.

46

Io non com - pro più spe - ran - za Ché gli è fal - sa mer-can -

18

- ci - a, che gli è fal - sa mer-can - ci -

Note values halved. Notes in the lute part with dots under them are played with an upward stroke. Bars through the lute staves are original. Those between the voice part and lute accompaniment are added by the present editor to show the true metrical organization. Franciscus Bossinensis, ed., *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e somar col lauto, libro primo* (Venice, 1509). Benvenuto Disertori, ed., *Le Frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan: Ricordi, 1964), pp. 390–91. Copyright by CASA RICORDI-BMG RICORDI S.p.A., Milan. Reprinted by permission.

letterale

letterale

Io non compro più speranza  
 Ché gli è falsa mercancia  
 A dar sol attendo via  
 Quella poca che m'avanza.  
 Io non compro più speranza  
 Ché gli è falsa mercancia.

I'll buy no more hope,  
 which is fake goods;  
 I can't wait to give away  
 the little that I have left,  
 I'll buy no more hope,  
 which is fake goods.

47 Cara un tempo la comprai,  
 Hor la vendo a bon mercato  
 E consiglio ben che mai  
 Non ne compri un sventurato  
 Ma più presto nel suo stato  
 Se ne resti con costanza.

Once I bought it dear;  
 now I sell it cheap;  
 and I would advise that never  
 should the wretched buy it;  
 rather let them in their condition  
 remain in constancy.

48 Io non ...

I'll buy ...

49 El sperare è come el sogno  
 Che per più riesce in nulla,  
 El sperar è proprio il bisogno  
 De chi al vento si trastulla,  
 El sperare sovente anulla  
 Chi continua la sua danza.

To hope is like a dream  
 that mostly results in nothing,  
 and hoping is the craving need  
 of him who plays with the wind.  
 Hoping often annihilates  
 the one who continues its dance.

50 Io non ...

I'll buy ...

This lighthearted complaint of a disappointed lover appeared in Petrucci's first book of frottole (Venice, 1504). The barring in four beats of the lute tablature obscures the dance rhythm of six beats to the measure, as marked off by the bars inserted between the voice and the lute parts. These six beats are organized now in duple groups, now in triple, producing the hemiola so characteristic of the canzonets popular throughout the century and later adopted in seventeenth-century monody. The harmonization consists almost entirely of root chords, a style that was to have a far-reaching effect on music produced in Italy in the sixteenth century by both native composers and foreigners.

Although the term “frottola” is applied to musical settings of various types of popular poetry, this song manifests the poetic and musical form of the frottola proper, also called *barzelletta*. The poem consists of a four-line *ripresa*, whose first two lines return as a refrain, and a six-line *stanza*, consisting of two two-line *pie di* (literally, feet) and a two-line *volta* (a turning back). The music is coordinated with this poetic structure through the following scheme:

Music mm.	Poetic lines	Rhyme	Poetic form
1-3	Io non compro più speranza	a	] —Ripresa
4-6	Ché gli è falsa mercancia	b	
7-9	A dar sol attendo via	b	
10-12	Quella poca che m'avanza.	a	
13-15	Io non compro più speranza	a	] —Refrain
16-27	Ché gli è falsa mercancia.	b	
Stanza 1			
1-3	Cara un tempo la comprai	c	] —Piede
4-6	Hor la vendo a bon mercato	d	
1-3	E consiglio ben che mai	c	] —Piede
4-6	Non ne compri un sventurato	d	
7-9	Ma più presto nel suo stato	d	] —Volta
10-12	Se ne resti con costanza.	a	
13-15	Io non compro più speranza	a	] —Refrain
16-27	Ché gli è falsa mercancia.	b	

JACOB ARCADELT (CA. 1505–CA. 1568)

36

Madrigal: *Il bianco e dolce cigno* CD 2 CD 1

51

41

Il bian - coe dol - ce ci - gno can - tan - do mo - re. Et

io pian - gen - do giung' al fin del vi - ver mi - o. et

io pian - gen - do, giung' al fin del vi - ver mi - o, stran'

e di - ver - sa sor - te, ch'ei mo - re scon - so - la - to, et io mo -

stran' e di - ver - sa sor - te,

Note values halved. *Il primo libro di Madrigali d'Archadelt a quatro con nuova gionta impressi* (Venice, 1539); first edition lost but probably from 1538. Arcadelt, *Opera omnia*, ed. Albert Seay (American Institute of Musicology, 1970), 2:38–40. ©Hänssler Verlag, D=71087 Holzgerlingen. Used by permission.



52

42

25

a - to, mor - te che nel mo - ri - re,  
ro - be - a - to, mor - te che nel mo - ri - re,  
ro, et io mo - ro be - a - to, mor - te che nel mo - ri - re,  
et io mo - ro be - a - to, mor - te che nel mo - ri - re,

30

m'em - pie di gio - ia tutt' e di de - si - re, se nel mo - rir'  
m'em - pie di gio - ia tutt' e di de - si - re, se nel mo - rir'  
m'em - pie di gio - ia tutt' e di de - si - re, se nel mo - rir'  
m'em - pie di gio - ia tutt' e di de - si - re, se nel mo - rir'

35

al - tro do - lor non sen - to, di mil - le mort' il di, di mil - le  
al - tro do - lor non sen - to, di mil - le mort' il di, di mil - le  
al - tro do - lor non sen - to, di mil - le mort' il di, di mil - le  
al - tro do - lor non sen - to, di mil - le mort' il di, di mil - le

40

mort' il di sa - rei con - ten - to, di mil - le mort' il di sa -  
mort' il di, di mil - le mort' il di, di mil - le mort' il di,  
mort' il di sa - rei con - ten - to, di mil - le mort' il di, di mil - le mort' il di sa -  
sa - rei con - ten - to, di mil - le mort' il di sa -

45

rei con - ten - to, di mil - le mort' il di sa - rei con - ten - to,  
di mil - le mort' il di sa - rei con - ten - to, di mil - le mort' il di sa -  
rei con - ten - to, di mil - le mort' il di sa - rei con - ten - to,  
rei con - ten - to, di mil - le mort' il di sa - rei con - ten - to,

Il bianco e dolce cigno  
 Cantando more. Et io  
 Piangendo giung' al fin del viver mio.  
 Stran' e diversa sorte,  
 Ch'ei more sconsolato,  
 Et io moro beato.  
 Morte che nel morire,  
 M'empie di gioia tutt'e di desire.  
 Se nel morir' altro dolor non sento,  
 Di mille mort' il dì sarei contento.

—ALFONSO D'AVALOS

The white and sweet swan  
 dies singing. And I,  
 weeping, come to the end of my life.  
 Strange and different fate—  
 it dies disconsolate,  
 and I die happy—  
 a death that in dying  
 fills me fully with joy and desire.  
 If when I die I feel no other pain,  
 then I would be content to die a  
 thousand deaths a day.

Dating from the mid-1530s this is the most famous of the early madrigals and was reprinted many times. Its mainly homophonic motion and square rhythms ally it to the chanson and frottola. But the first three lines do not follow the structure of the poem, as was customary in those genres. The first cadence falls in the middle of the second line, completing the thought and the sentence, and the end of that line runs into the third, observing the verse's enjambment. Thus the composer not only preserves the syntax and meaning but underscores the word "more" (dies) with a dissonant suspension. At "Et io piangendo" (And I weeping), he marks the sharp contrast between the swan's song and the lover's tears with an excursion into the  $E\flat$ -harmony. The juxtaposition of the major triads on  $F$  and  $E\flat$ , causing a false relation between  $A$  and  $E\flat$  (measure 6), becomes a metaphor for death; this same relation exists in transposition between the triads on  $B\flat$  and  $C$  at "morire" in measure 26, and at "morir" in measure 31.

Although Arcadelt indulges in some moments of imitation, he saves full use of this device to illustrate "di mille mort' il dì" (a thousand deaths a day), when we hear twelve single or paired entries of the lilting motive of contentment that reminds us that "death" here has a double meaning.

## 37

## ADRIAN WILLAERT (CA. 1490–1562)

Madrigal: *Aspro core e selvaggio* [CD 2]

53

5

C

A

VI

T

V

B

A - spro co - ree sel-vag - gio, e cru-da vo - glia

A - spro

A - spro co - ree sel-vag - gio, e cru-da vo - glia

54

10

- spro co - ree sel-vag - gio, e cru-da vo - glia

In dol - ce, hu-mi -

co - ree sel-vag - gio, e cru-da vo - glia

A - spro co - ree sel-vag - gio, e cru-da vo - glia

In dol - ce, hu-mi - le, an-

In dol - ce, hu-mi - le, an-ge - li -

In dol - ce, hu-mi - le, in -

15

20

In dol - ce, hu-mi - le, an-ge - li - ca fi - gu - ra,

- le, an-ge - li - ca fi - gu - ra, in dol - ce, hu-mi - le, an-ge - li - ca fi - gu -

In dol - ce, hu-mi - le, an-ge - li - ca fi - gu -

ge - li - ca fi - gu - ra, an - ge - li - ca fi -

ca fi - gu - ra, in dol - ce, hu-mi - le, an-ge - li - ca fi - gu -

dol-ce, hu-mi-le, an-ge - li - ca fi - gu - ra, an - ge - li - ca fi - gu -

Willaert, *Musica nova* (Venice, 1559). Willaert, *Opera omnia*, Vol. 13, ed. Hermann Zenck and Walter Gerstenberg (American Institute of Musicology, 1966), pp. 54–60. ©Hänssler Verlag, D=71087 Holzgerlinger. Used by permission.

25

Se l'im-pre so ri-gor gran tem-po du - ra, Ha-vran di me po-co ho-no-ra - ta

ra, Se l'im-pre so ri-gor gran tem-po du - ra,

ra, Se l'im-pre so ri-gor gran tem-po du - ra, se l'im-pre

gu - ra, Se l'im-pre so ri -

ra, Se l'im-pre so ri-gor gran tem-po du - ra, se l'im-pre

ra, Se l'im -

30

spo - glia, ha-vran di me po-co ho-no-ra - ta spo -

gran tem-po du - ra, Ha-vran di me po-co ho-no-ra - ta spo -

so ri-gor gran tem-po du - ra, Ha-vran di me po-co ho-no-ra - ta spo - glia:

gor gran tem-po du - ra, gran tem-po du - ra, Ha-vran di me po-co ho-no

so ri-gor gran tem-po du - ra, Ha-vran di me po-co ho-no

pre - so ri-gor gran tem-po du - ra, Ha-vran di me po-co ho-no-ra - ta spo -

55

35 40

glia: Ché quan - do na-sce e mor - fior, her-ba, e

glia: Ché quan - do na-sce e mor - fior, her-ba, e fo -

Ché quan-do na-sce e mor - fior, her-ba, e fo - glia, fior, her-ba, e

ra - ta spo - glia: Ché quan - do na-sce e mor - fior, her-ba, e fo - glia, fior, her -

ra - ta spo - glia: Ché quan - do na-sce e mor - fior, her-ba, e fo - glia, fior, her-ba, e fo - glia, fior,

glia: Ché quan - do na-sce e mor - fior, her-ba, e fo - glia, fior,



45

fo - glia, Quan - do è'l dì chia - ro, e quan-do è not-te o -  
- glia, Quan - do è'l dì chia - ro, e quan-do è not - te o - scu -  
fo - glia, fior, her-ba, e fo-glia, Quan - do è'l dì chia - ro,  
- ba, e fo - glia, Quan - do è'l dì chia - ro, quan-do è'l dì chia - ro,  
fior, her-ba, e fo - glia, Quan-do è'l dì chia - ro, e quan-do è not-te o-scu-  
her-ba, e fo - glia, Quan-do è'l dì chia - ro, e quan-do è not-te o-scu-

50 55

scu - ra, Pian - goad o - gni hor, pian - goad o - gni hor,

- ra, Pian - goad o - gni hor, pian - goad o - gni hor.

e quan-do è not-te o-scu - ra, Pian - goad o - gni hor, pian - goad o - gni hor.

c quan-do è not - te o-scu - ra, Pian - goad o - gni hor.

- ra, Pian - goad o - gni hor, pian - goad o - gni hor, pian - goad o - gni hor.

- ra, c quan-do è not-te o-scu - ra, Pian - goad o - gni hor, pian - goad o - gni hor.

60

The musical score consists of five staves. The first four staves are vocal parts, each starting with a treble clef and a key signature of one sharp (F#). The fifth staff is a bass line with a bass clef. The lyrics are written below the staves, corresponding to the notes. The music includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

pian - goad o - gni hor. Ben hò di mia ven - tu - ra,

pian - goad o - gni hor. Ben hò di mia ven-tu - ra, ben hò di mia

pian - goad o - gni hor. Ben hò di mia ven - tu - ra,

, pian - goad o - gni hor. Ben hò di mia ven -

, pian - goad o - gni hor. Ben hò di mia ven - tu - ra, ben hò di

goad o-gni hor, pian - goad o - gni hor. Ben hò di mia ven

65

Di Ma-don - na e d'A-mo-re on-de mi do - glia,  
 ven-tu - ra, Di Ma-don -  
 Di Ma-don - na e d'A-mo-re on-de mi do - glia, on-de mi do -  
 tu - ra, ben hò di mia ven-tu - ra, Di Ma-don - na e d'A-mo-re on-de mi do -  
 mia ven-tu - ra, Di Ma-don - na e d'A-mo-re on-de mi do - glia,  
 tu - ra, Di Ma-don - na e d'A-mo-re on-de mi do - glia, on-de mi do -

70 75

di Ma-don - na e d'A-mo-re on-de mi do - glia, on-de mi do - glia.  
 na e d'Amor, di Ma-don - na e d'A-mo-re on-de mi do - glia.  
 glia, di Ma-don - na e d'A-mor, di Ma-don - na e d'A-mo-re on-de mi do - glia.  
 glia, on-de mi do - glia, di Ma-don - na e d'A-mo-re on-de mi do - glia.  
 di Ma-don - na e d'A-mo-re on-de mi do - glia, on-de mi do - glia.  
 glia, di Ma-don - na e d'A-mo-re on-de mi do - glia, on-de mi do - glia.

56

80

Vi - vo sol di spe - ran - za, vi - vo sol di spe - ran - za, ri - membran -  
 Vi - vo sol di spe - ran - za, vi - vo sol di spe - ran - za, ri - membran -  
 Vi - vo sol, vi - vo sol, vi - vo sol di spe -  
 Vi - vo sol, vi - vo sol di spe - ran - za, vi - vo sol,  
 Vi - vo sol di spe - ran - za, vi - vo sol.

85 90

ran - za, ri - mem-bran - do, Che po-co hu-mor, che po-co hu-mor già per con - ti - nua  
di spe-ran - za, ri-mem-bran - do, Che po-co hu-mor già per con - ti-nua pro - va, che po-co hu-  
do, ri - mem-bran - do, Che po-co hu-mor già per con - ti-nua pro -  
ran - za, ri - mem-bran - do, Che po - co hu-mor già per con - ti - nua pro - va  
vi - vo sol di spe-ran - za, ri - mem-bran - do, Che po-co hu-mor già per con-ti-nua  
- vo sol di spe-ran - za, vi-vo sol di spe-ran - za, ri - mem-bran - do, Che po-co hu-

95

pro - va Con - su - mar vi - di mar - mi e pie - tre  
mor già per con - ti - nua pro - va Con - su-mar vi - di mar-mie  
va Con - su - mar vi - di mar-mie pie - tre sal - de, con - su-mar  
già per con - ti - nua pro - va Con - su-mar vi - di mar - mie  
pro - va, già per con - ti - nua pro - va Con - su-mar vi - di,  
mor già per con - ti - nua pro - va, già per con - ti - nua pro - va

57

1(X) 105

sal - de. Non è sì du - ro cor,  
pie-tre sal - de, con - su-mar vi - di mar - mie pie-tre sal - de. Non è sì du - ro  
vi - di mar - mi e pie - tre sal - de. Non è sì du - ro cor,  
pie-tre sal - de. Non è sì du -  
con - su - mar vi - di mar - mie pie-tre sal - de. Non è sì  
Con - su-mar vi - di mar-mie pie - tre sal - de. Non è sì

110

non è sì du - ro cor, che la - gri - man - do, Pre - gan - do, a -  
 cor, non è sì du - ro cor, che la - gri - man - do,  
 non è sì du - ro cor, che la - gri - man - do, Pre -  
 - ro cor, non è sì du - ro cor, che la - gri - man -  
 du - ro cor, non è sì du - ro cor, che la - gri - man - do,  
 du - ro cor, non è sì du - ro cor, che la - gri - man -

115

man - do, tal -  
 Pre - gan - do, a - man - do, pre - gan - do, a -  
 gan - do, a - man - do, tal - hor non si smo -  
 do, Pre - gan - do, a - man - do, tal - hor non si smo -  
 Pre - gan - do, a - man - do, tal - hor non si smo - va, non  
 do, Pre - gan - do, a - man - do, tal - hor non si smo - va,

120

hor non si smo - va, Né sì fred - do vo - ler -  
 man - do, tal - hor non si smo - va, Né sì fred - do vo - ler,  
 va, Né sì fred - do vo - ler, né sì fred - do vo -  
 va, tal - hor non si smo - va, Né sì fred - do vo - ler, che -  
 si smo - va, Né sì fred - do vo - ler, che non si  
 tal - hor non si smo - va, Né sì fred - do vo - ler,



125 130

né si fred-do vo-ler, che non si scal -  
 né si fred-do vo-ler, né si fred-do vo-ler, che non si scal -  
 ler, che non si scal - de, né si fred - do vo-ler, che  
 non si scal - de, né si fred - do vo-ler, né si fred - do vo-ler, che non si scal -  
 scal - de, che non si scal - de, né si fred-do vo-ler, né si fred-do vo-ler, che non  
 che non si scal - de, né si fred-do vo-ler, che non si scal - de, che

135

de, né si fred - do vo-ler, che non si scal - de  
 de, né si fred - do vo-ler, che non si scal - de  
 non si scal - de, né si fred - do vo-ler, che non si scal - de  
 de, né si fred-do vo-ler, che non si scal - de  
 si scal - de, né si fred-do vo-ler, che non si scal - de  
 non si scal - de, né si fred - do vo-ler, che non si scal - de

Aspro core e selvaggio, e cruda voglia  
 In dolce, umile, angelica figura,  
 Se l'impreso rigor gran tempo dura,  
 Avran di me poco honorata spoglia:  
 Che, quando nasce e mor fior, erba e foglia,  
 Quando è 'l dí chiaro e quando è notte oscura,  
 Piango ad ogni hor. Ben ho di mia ventura,  
 Di madonna e d'Amore onde mi doglia.  
 Vivo sol di speranza, rimenbrando,  
 Che poco humor già per continua prova  
 Consumar vidi marmi e pietre salde.

Non è sí duro cor, che lagrimando,  
 Pregando, amando, talhor non si smova,  
 Né si freddo voler, che non si scalde.

—FRANCESCO PETRARCA

Harsh heart and savage, and a cruel will  
 in a sweet, humble, angelic face,  
 if this adopted severity persist for long,  
 they will get from me spoils of little honor;  
 for when flower, grass, and leaf are born and die,  
 when it is shining day and when it is dark night,  
 I weep at every hour. Well may I grieve,  
 for my luck, my lady and my love.  
 I live by hope alone, remembering  
 that by continuous drops  
 I have seen little liquid consume marble and  
 solid stones.

There is no heart so hard that weeping,  
 begging, loving sooner or later does not move,  
 nor so cold a resolve that it cannot be warmed.

This setting of a sonnet by Petrarch that Willaert probably composed in the mid-1540s was one of the pioneering works that helped to set the trend toward faithful text declamation and vivid expression. The composer probably knew the analysis Pietro Bembo had published in 1525 that demonstrated how Petrarch carefully suited the sound of the words to two worlds of feeling, the *grave* (serious, majestic) and the *piacevole* (charming, sweet). In the beginning of the sonnet, Petrarch expressed Madonna Laura's "harsh and savage heart" in a *grave* line, filled with double consonants and clipped, harsh sounds; he then described her "sweet, humble, angelic face" in a contrasting *piacevole* line made up of liquid, resonant, and sweet sounds.

Willaert's setting seems almost to grow out of Bembo's theory. For the first line (measures 1–10), Willaert lingered on the rawer consonances, emphasizing major sixths and thirds, including parallel major thirds, and favoring melodic motion in whole steps and major thirds. For the second line, he chose the sweeter consonances of minor thirds and minor sixths (realized through accidental flats), melodic motion by semitones and minor thirds, and simulated triple time to match Petrarch's deliberate arrangement of accented syllables. It is interesting that his pupil Zarlino counseled precisely these devices for attaining these emotional effects (see vignette in HWM, p. 186),\* with the exception of parallel major thirds, of which he disapproved. For the first line Willaert gained a crude effect by repeatedly sliding from the major sixth to the fifth instead of resolving it to the octave, as was normally expected at this time.

Purely musical imagery provides contrasts in the line "Quando è 'l di chiaro" (when it is shining day) and "e quando è notte oscura" (and when it is dark night): in the first phrase, the parts ascend toward a clear C-major chord, while for the second the soprano drops an octave and descends through a  $B^b$  to a dark A-minor chord. Another musical shift differentiates between the hard heart (harsher major intervals) and the softening effect of tears (softer minor intervals) in measures 103 to 114. Willaert rendered the repeated weeping described in the half-line—"piango ad ogni hor" (I weep at every hour, measures 50–58)—by imitating or reworking sixteen times the motive introduced by the soprano.

The composer divided the fourteen lines of the sonnet into two sections, similar to the two *partes* of longer motets, the first setting the *ottava* or first eight lines, the second the *sestina* or final six lines. The first section ends on the fifth degree of the mode, the second on the final. Willaert was careful to devise his scheme of cadences according to the grammatical units of the poem. The first full cadence occurs at measure 36, coinciding with the text's colon (then equivalent to our modern semicolon). He avoided a cadence where the punctuation did not call for a stop.

\* Zarlino, *The Art of Counterpoint*, Ch. 57, pp. 177–78; *Le institutioni harmoniche*, Book IV, Ch. 32, SRrev, pp. 457–60; 3:179–82, where this and four other madrigals from *Musica nova* are cited as models for the expression of various moods.

58

43

C Da le bel - le con - tra - de d'o - ri -

A Da le bel - le con - tra - de d'o - ri - en - te

T Da le bel - le con - tra - de d'o - ri - en - te

Q

B Da le bel - le con - tra - de d'o - ri -

5 en - te Chia - ra e lie - - - ta s'er - gea Ci - pri - - gna, et i -

10 Chia - ra e lie - - - ta s'er - gea Ci - pri - - gna, et i -

Chia - ra e lie - - - ta s'er - gea Ci - pri - gna, et i -

Chia - ra e lie - - - ta s'er - gea Ci - pri - - gna, et i -

en - te Chia - ra e lie - - - ta s'er - gea Ci - pri - gna, et i -

15 o Fru - i - vain brac - cio al di - vin i - dol mi - o Quel

o Fru - i - vain brac - cio al di - vin i - - dol mi - o Quel pia -

o Fru - i - vain brac - cio, fru - i - vain brac - cio al di - vin i - dol mi - o Quel

o Fru - i - vain brac - cio, fru - i - vain brac - cio al di - vin i - dol mi - o Quel pia -

o Fru - i - vain brac - cio, fru - i - vain brac - cio al di - vin i - dol mi - o Quel pia -

Rore, *Opera omnia*, ed. Bernhard Meier (American Institute of Musicology, 1969), pp. 96–99. © Hänssler Verlag, D=71087 Holzgerlingen. Used by permission.

20

pia - cer che non ca - pe hu - ma - na men - te, Quan - do sen -  
 cer che non ca - pe hu - ma - na men - te, Quan - do sen -  
 pia - cer che non ca - pe hu - ma - na men - te, Quan - do sen -  
 cer che non ca - pe hu - ma - na men - te, Quan - do sen -  
 cer che non ca - pe hu - ma - na men - te, Quan - do sen -

25

59 44

Spe - ran - za del mio cor, dol - ce  
 tti do - po un so - spir ar - den - te: Spe - ran - za del mio cor, dol -  
 tti do - po un so - spir ar - den - te: Spe - ran - za del mio cor, dol -  
 tti do - po un so - spir ar - den - te: Spe - ran - za del mio cor, dol -  
 tti do - po un so - spir ar - den - te: Spe - ran - za del mio cor, dol -

30

de - si - o, Te'n vai, hai - me, so - la mi la - sci, a -  
 ce de - si - o, Te'n vai, hai - me, te'n vai, hai - me, a - di - o.  
 ce de - si - o, Te'n vai, hai - me, a - di - o.  
 Te'n vai, hai - me, a -  
 ce de - si - o, Te'n vai, hai - me, hai - me, a - di - o.

35

40

di - o. Che sa - rà qui di me scu - ra e do - len - te?  
 Che sa - rà qui di me scu - ra e do - len - te?  
 Che sa - rà qui di me scu - ra e do - len - te?  
 di - o. Che sa - rà qui di me scu - ra e do - len - te?



60

45

Ahi - cru - do A - mor, ahi - cru - do A - mor, ben son du - bio - see

Ahi - cru - do A - mor, ahi - cru - do A - mor, ben son du - bio - see

Ahi - cru - do A - mor, ahi - cru - do A - mor, ben son du - bio - see

Ahi - cru - do A - mor, ahi - cru - do A - mor, ben son du - bio - see

Ahi - cru - do A - mor, ahi - cru - do A - mor, ben son du - bio - see

50

cor - te Le tue dol - cez - ze, poi - ch'an - cor - ti go - di Che l'e - stre -

cor - te Le tue dol - cez - ze, poi - ch'an - cor - ti go - di Che l'e - stre -

cor - te Le tue dol - cez - ze, poi - ch'an - cor - ti go - di Che l'e - stre - mo pia -

cor - te Le tue dol - cez - ze, poi - ch'an - cor - ti go - di Che l'e - stre - mo pia -

cor - te Le tue dol - cez - ze, poi - ch'an - cor - ti go - di Che l'e - stre - mo pia -

55

mo pia - cer fi - ni - sca in pian - to. Nè po - ten - do dir più, nè po - ten -

mo pia - cer fi - ni - sca in pian - to. Nè po - ten - do dir più, nè po - ten -

cer fi - ni - sca in pian - to. Nè po - ten - do dir più, nè po - ten -

cer fi - ni - sca in pian - to. Nè po - ten - do dir più, nè po - ten -

cer fi - ni - sca in pian - to. Nè po - ten - do dir più, nè po - ten -

60

do dir più, cin - se - me for - te, cin - se - me for - te, I - te - ran - do gl'am - ples - si, I - te - ran - do gl'am -

do dir più, cin - se - me for - te, cin - se - me for - te, I - te - ran - do gl'am - ples - si, I - te - ran - do gl'am -

ten - do dir più, cin - se - me for - te, cin - se - me for - te, I - te - ran - do gl'am - ples - si, I - te - ran - do gl'am -

ten - do dir più, cin - se - me for - te, cin - se - me for - te, I - te - ran - do gl'am - ples - si, I - te - ran - do gl'am -

ten - do dir più, cin - se - me for - te, cin - se - me for - te, I - te - ran - do gl'am - ples - si, I - te - ran - do gl'am -

65

i - te - ran - do gl'am - ples - si in tan - ti no - - - di, Che gia - mai ne fer  
ples - si, i - te - ran - do gl'am - ples - si in tan - ti no - di, Che gia - mai ne fer  
ran - do gl'am - ples - si in tan - ti no - di, in tan - ti no - di, Che  
di, in tan - ti no - di, I - te - ran - do gl'am - ples - si in tan - ti no - di, Che gia - mai ne fer  
i - te - ran - do gl'am - ples - si in tan - ti no - di.

70

più, che gia - mai ne fer più l'e - dra o l'a - can - - - to,  
più, che gia - mai ne fer più l'e - dra o l'a - can - - to, l'e - dra o l'a -  
- - - gia - mai ne - fer più l'e - dra o l'a - can - - -  
più, che gia - mai ne fer più l'e - dra o l'a - can - to,  
Che gia - mai ne fer più l'e - dra o l'a - can - to, l'e - dra o l'a -

75 80

Che gia - mai ne fer più l'e - dra o l'a - can - - - to.  
can - to, Che gia - mai ne fer più l'e - dra o l'a - can - to, l'e - dra o l'a - can - to.  
to, Che gia - mai ne fer più l'e - dra o l'a - can - to.  
Che gia - mai ne fer più l'e - dra o l'a - can - to.  
can - to, Che gia - mai ne fer più l'e - dra o l'a - can - to.

Da le belle contrade d'oriente  
Chiar' e lieta s'ergera Ciprigna, ed io  
Fruiva in braccio al divin idol mio  
Quel piacer che non cape' humana mente,  
Quando senti dopp'un sospir ardente:  
"Speranza del mio cor, dolce desio,  
T'en vai, haimè! Sola mi lasci! Adio!  
Che sarà qui di me scur' e dolente?  
Ahi crud' amor! Ben son dubbios' e corte  
Le tue dolcezze, poi ch'anchor ti godi,  
Che l'estremo piacer finisc' in pianto."  
Ne potendo dir più cinseme forte  
Iterando gl'ampless' in tanti nodi,  
Che giamai ne fer più l'edro o l'acanto.

—ANONYMOUS

From the fair regions of the East,  
clear and bright rose Venus, and I  
enjoyed in the arms of my idol  
the pleasure that no human mind can understand,  
when I heard after a burning sigh:  
"Hope of my heart, sweet desire,  
you're leaving me, alas, all alone! Farewell!  
What will become of me, gloomy and sad?  
O cruel love! Much too tentative and brief are  
your sweet caresses. Besides, you even take delight  
in seeing this extreme pleasure end in tears."  
Unable to say more, she held me tight,  
repeating her embraces in many coils,  
more than ever heather or acanthus made.



*Da le belle contrade d'oriente* represents the second generation of the madrigal, when five and six parts were common. The extended range suits this sonnet particularly well, since the ensemble divides easily into two personae in the second quatrain, when the woman's speech is distinguished from the narrating poet's (measures 25–56). Rore has the two sopranos form a duet, while the other voices accompany or echo them. The woman's first phrase, "Speranza del mio cor" (Hope of my heart), brightly climbs the circle of fifths in major triads; then the line omnivorously descends in minor chords to a deceptive cadence, after which she exclaims "T'en vai, haimè!" (You're leaving me, alas!), interrupted by sighs marked by rests and a plaintive chromatic inflection on "lasci!" The octave (the first eight lines) of the sonnet ends in an ambiguous cadence.

The woman's speech continues in the sestet (the last six lines), as her complaint turns to irony, reflected in the harmony and rhythm of the popular dance song, marked by mixed triple and duple time, parallel fifths, and cross-relations. After a plagal cadence and a moment of silence, two basses resume the narration. Now Rore indulges in graphic musical images sometimes called "madrigalisms." Close entrances of the motive "cinseme forte" describe "held me tight," multiple repetitions and semiminim runs represent the coils of embraces that are like the climbing vines of heather or acanthus.

Although the madrigal is anchored in what we call *F* major, along the way it dwells on *C* major, *D* minor, and *C* minor, and resorts to chords as distant from *F* as *E* major and *D*<sup>b</sup> major. Monteverdi must have had compositions such as this in mind when he credited Rore with starting a "seconda pratica," a new harmonic practice in which the text rules over the musical composition, free of the restrictions of strict modal counterpoint.

# LUCA MARENZIO (1553–1599)

39

Madrigal: *Solo e pensoso* CD 3

1

C  
Solo e      So - - lo e      pen - - so - -

A  
Solo e      So - lo e pen - so - so i più      de - ser - ti

T  
Solo e      So - lo e pen - so - so i più de - ser - ti

Q  
Solo e

B  
Solo e

5

C  
- so i      più      de - - ser - -

A  
cam - - pi      i più de - ser - ti cam -

T  
cam - pi      i più de - ser - ti cam - pi

Q  
So - lo e pen - so - so i più de - ser - ti cam -

B  
So - lo e pen - so - so i più de - ser - ti cam -

Luca Marenzio, *Il nono libro de madrigali a 5 voci* (Venice: Gardano, 1599). *Music and Patronage in Sixteenth Century Mantua*, ed. Iain Fenlon (Cambridge: Cambridge University Press, 1982), 2:99–105. Reprinted with the permission of Cambridge University Press.



9

C - ti cam - - pi Vò' mi - -

A - - pi Vò' mi - su - ran - do Vò' mi -

T Vò' mi - su - ran - do a pas - si tar - - - di e

Q 8 - pi Vò' mi - su - ran - do a pas - si tar -

B - pi Vò' mi - su - ran - do a pas - si tar - di e

14

C - su - - ran - do a pas - si tar -

A - su - - ran - do a pas - si tar -

T 8 len - - ti Vò' mi - su - ran - - do

Q 8 - di e len - ti a pas - si - - tar

B len - - ti Vò' mi - su - ran - do a pas -

20

C - di e len - - ti

A - - di e len - - - ti

T 8 - - a pas - si tar - di e len - - ti

Q 8 - di e len - - ti

B - si tar - - di e len - - ti

25 2

C E gl'oc - chi por - to per fug-gir in - ten - ti

A E gl'oc - chi por - to per fug-gir in - ten - ti

T 8 E gl'oc - chi por - to per fug - gir in - ten -

Q 8 E gl'oc - chi por - to per fug-gir in - ten -

B E gl'oc - chi por -

29

C E gl'oc - chi por - to per fug - gir in - - ten - -

A E gl'oc - chi por - to per fug-gir in - ten - -

T 8 - ti E gl'oc - chi por - to per fug - gir in - ten - -

Q 8 - - ti

B - to per fug-gir in - ten - ti

33

C - ti Do - ve ve - stig - gio hu-man

A - ti Do - ve ve - stig -

T 8 - ti Do - ve ve - stig - gio hu-man

Q 8 Do - ve ve - stig - gio hu-man

B Do - ve ve - stig - gio hu-man

37

C Do - ve ve - stig - gio hu-man l'a - re - na stam -

A - gio hu-man l'a - re -

T 8 Do - ve ve - stig - gio hu -

Q 8 Do - ve ve - stig - gio hu-man l'a -

B Do - ve ve - stig - gio hu-man l'a - re - na stam -

41

C - pi l'a - re - na stam - pi Al - - tro

A - na l'a - re - na stam - pi Al - - tro

T 8 - man l'a - re - na stam - - pi Al - - tro

Q 8 - re - na stam - - pi Al - - tro

B - pi l'a - re - na stam - - pi Al - - tro

46

C scher - - mo non tro - vo che mi scam - -

A scher - - mo non tro - vo che mi

T 8 scher - - mo non tro - vo

Q 8 scher - - mo non tro - - vo

B scher - - mo non tro - vo

3

50

C pi

A scam pi

T non tro - vo

Q non tro - vo che mi scam

B non tro - vo che mi

54

C Dal ma - ni - fe -

A Dal ma - ni

T Dal ma - ni -

Q pi Dal ma - ni -

B scam pi Dal ma - ni -

58

C - sto ac - cor - ger de le gen -

A - fe - sto ac - cor - ger de le gen -

T - fe - sto ac - cor - ger de le gen -

Q - fe - sto ac - cor - ger de le gen -

B - fe - sto ac - cor - ger de le gen -



62 4

C - ti Per - che ne - gli at - ti d'al - le - grez - za spen - ti

A - ti Per - che ne - gli at - ti d'al - le - grez - za spen - ti

T 8 - ti Per - che ne - gli at - ti d'al - le - grez - za spen - ti

Q 8 - ti

B - ti

66

C Per - che Per - che ne -

A Per - che Per - che ne -

T 8 Per - che ne - gli at - ti d'al - le - grez - za spen - ti

Q 8 Per - che ne - gli at - ti d'al - le - grez - za spen - ti Per - che ne -

B Di fuor si leg - ge co - m'io den-tro a -

70

C - gli at - ti d'al - le - grez - za spen - ti Per - che

A - gli at - ti d'al - le - grez - za spen - ti d'al -

T 8 Di fuor si leg - ge com'io dentro a -

Q 8 - gli at - ti Per - che ne - gli at - ti d'al - le - grez -

B - vam - pi Per - che ne - gli at - ti d'al - le - grez -

74

C Di fuor si leg - ge

A - le - grez - za spen - ti Per - che ne - gliat - ti d'al - le - grez -

T 8 - vam - pi Per - che ne - gliat - ti d'al - le - grez -

Q 8 - za spen - ti

B - za spen - ti co - m'io

77

C Per - che ne - gliat - ti d'al - le - grez - za spen - ti

A - za spen - ti co - m'io den - tro avam - pi

T 8 - za spen - ti Di fuor si leg - ge

Q 8 Di fuor Di fuor si

B den - tr'a - vam - pi Di

81

C Di fuor si leg - ge

A Per - che ne - gl'at - ti d'al - le - grez - za spen -

T 8 co - m'io dentro a - vam - pi

Q 8 leg - ge co - m'io den - tr'a - vam

B fuor si leg - ge co - m'io den - tr'a - vam

84

C co-m'io den-tr'a - vam - pi co-m'io den-tr'a - vam - - - pi.

A - - ti co-m'io den-tr'a - vam - - - pi.

T co-m'io den-tr'a - vam - - - pi.

Q - pi co-m'io den-tr'a - vam - - - pi.

B - pi co-m'io den-tr'a - vam - - - pi.

88 5

C Si \_\_\_\_\_ ch'io mi cre - d'ho - mai \_\_\_\_\_ che mon -

A Si ch'io mi cre - d'ho - mai che mon - ti e piag -

T Si ch'io mi cre - d'ho - mai che mon - - - ti e

Q

B

92

C - ti e piag - ge E fiu - - - mi

A - - - ge E fiu - -

T piag - ge E fiu - - - mi e

Q E fiu - - - mi E

B E fiu - mi e sel - - -

96

C E fiu - - - mie sel - - -

A - - - mie sel - ve sap - - - pian

T 8 sel - ve e sel - -

Q 8 fiu - mie sel - - ve sap -

B - ve E fiu - - - mie sel - -

100

C - ve sap - pian di che tem - - - pre

A sap - pian di che tem - - - pre

T 8 - - - ve sap - pian di che

Q 8 - pian di che tem - - - pre Sap -

B - - - ve sap - pian di che tem - pre Sia

103

C sap - pian di che tem - - - pre sap -

A sap - pian di che tem - - - pre sap -

T 8 tem - pre sap - pian di che tem - pre

Q 8 - pian di che tem - pre Sap - pian di che

B la mia vi - - - ta Sia la



106

C *- pian di che tem - pre* Sia la mia vi - ta

A *- pian di che tem - pre* Sia la mia vi - ta

T *Sia la mia vi - ta*

Q *tem - pre*

B *mia vi - ta*

110

C *ch'è ce - la - ta al - tru - i* Ma pur si a

A *ch'è ce - la - ta al - tru - i* Ma pur si a -

T *ch'è ce - la - ta al - tru - i* Ma pur si a -

Q *Ma pur si a - spre vie*

B *Ma pur si a -*

116

C *- spre vie ne si sel - vag - ge*

A *- spre vie ne si sel - vag - ge*

T *8 - spre vie ne si sel - vag - ge*

Q *8 - ne si sel - vag - ge Cer - car non*

B *- spre vie ne si sel - vag - ge Cer - car non*

123

C ch'A - mor non ven - ga sem - pre Ra - gio-nan - do con me - co Cer -

A Cer - car non sò Cer - car non sò Cer - car non sò

T Cer - car non sò ch'A - mor non ven - ga sem - pre Ra -

Q sò Cer - car non sò Cer - car non sò ch'A -

B sò ch'A - mor non ven - ga sem - pre Ra - gio-nan - do con

127

C - car non sò Cer - car non sò et io con lu -

A ch'A - mor non ven - ga sem - pre Ra - gio - nan - do con me -

T - gio-nan - do Cer - car non sò ch'A - mor non

Q - mor non ven - ga sem - pre Ra - gio - nan - do con me - co

B me - co Cer - car non sò Cer - car non sò

131

C - i Cer - car non sò et io con lu -

A - co et io con lu - i Cer - car non

T ven - ga sem - pre Ra - gio-nan - do con me - co

Q Cer - car non sò et io con lu -

B Cer - car non sò

135

C  
- i et io con lu - i et io con lu - - i.

A  
sò et io con lu - - i.

T  
8 et io con lu - - i et io con lu - - i.

Q  
8 - i et io con lu - i et io con lu - i.

B  
et io con lui - - i et io con lu - i.

Solo e pensoso i più deserti campi  
Vo misurando a passi tardi e lenti;  
E gl'occhi porto, per fuggire, intenti,  
Dove vestigio uman l'arena stampi.  
Altro scherno non trovo che mi scampi  
Dal manifesto accorger de le genti;  
Perchè negli atti d'allegrezza spenti  
Di fuor si legge com'io dentro avampi:  
Sì ch'io mi credo homai che monti e piagge  
E fiumi e selve sappian di che tempre  
Sia la mia vita, ch'è celata altrui.  
Ma pur sì aspre vie nè sì selvagge  
Cercar non sò, ch'Amor non venga sempre  
Ragionando con meco, et io con lui.

—FRANCESCO PETRARCA

Alone and pensive, the deserted fields  
I measure with deliberate and slow steps,  
and my eyes I hold in readiness to flee  
from a place marked by human footsteps.  
I find no other defense to save me  
from the peering eyes of people.  
Because when laughter and cheer are spent  
my flame within can be read outside.  
So I've come to believe that mountains and beaches  
and rivers and woods know of what fibers,  
hidden from others, is made my life.  
Yet paths neither so rough nor wild  
can I find where Cupid does not seek me  
to debate with me and I with him.

This setting of Petrarch's sonnet is one of Marenzio's most celebrated madrigals. It is a masterpiece of sensitive musical imagery, harmonic refinement, and deft counterpoint. The chromatic scale in the topmost voice, rising deliberately one half-step per measure from *g'* to *a''* and returning to *d''*, represents the poet's measured pace as he wanders pensively in the deserted fields. The other voices' descending arpeggios paint a forbidding, desolate landscape.

The jagged melodic subject imitated by all the voices in measures 25–33 describes the poet's darting eyes as he looks for a hiding place—he fears that his eyes will reveal his inner fire. He feels safe among the mountains, beaches, rivers, and woods, which already know him. These surroundings are depicted musically: the

mountains by a series of leaps (measures 88–92), the flowing rivers by eighth-note runs spanning a seventh passed from voice to voice (measures 93–100). When the poet complains that he cannot find turf rough enough to discourage Cupid from following him, Marenzio has the voices stumble over each other in syncopations, suspensions, and cross-relations (measures 111–21). A subject that gallops headlong down an octave in dotted notes tells us that Cupid is in hot pursuit, while two of the voices keep repeating “cercar non sò” (I cannot find).

Despite the chromaticism, the madrigal is clearly in the G-mode, with a cadence on the fifth degree at the end of the eighth line.



## 40

## CARLO GESUALDO (CA. 1561–1613)

Madrigal: "Io parto" e non più dissi CD 3

6

cheil do-lo-re, cheil  
 „lo par-to“ e non più dis-si, cheil do-lo-re  
 „lo par-to“ e non più dis-si, cheil do-lo-re,  
 „lo par-to“ e non più dis-si, cheil  
 „lo par-to“ e non più dis-si, cheil do-

do-lo-re Pri-vò di vi-ta il  
 Pri-vò di vi-ta il co-  
 cheil do-lo-re Pri-vò di vi-ta il co-  
 do-lo-re Pri-vò di vi-ta il co-  
 lo-re Pri-vò di vi-ta il

Gesualdo, *Madrigali a cinque voci libro sesto* (Gesualdo, 1611). *Sämtliche Madrigale für fünf Stimmen*, ed. Wilhelm Weismann, 1:29–32. © 1957 by Ugrino Verlag, Hamburg.: Assigned to VEB Deutscher Verlag für Musik, Leipzig. Reprinted by permission of Bärenreiter Music Corporation.

11

co - re. Al-lor, al-lor pro-rup - pe in pian - to,  
 - re. Al - lor, al-lor pro-rup-pe in pian -  
 - re. Al-lor, al-lor pro-rup - pe in pian - to, pro -  
 - re. Al-lor, al-lor pro-rup -  
 co - re. Al-lor, al-lor pro -

15

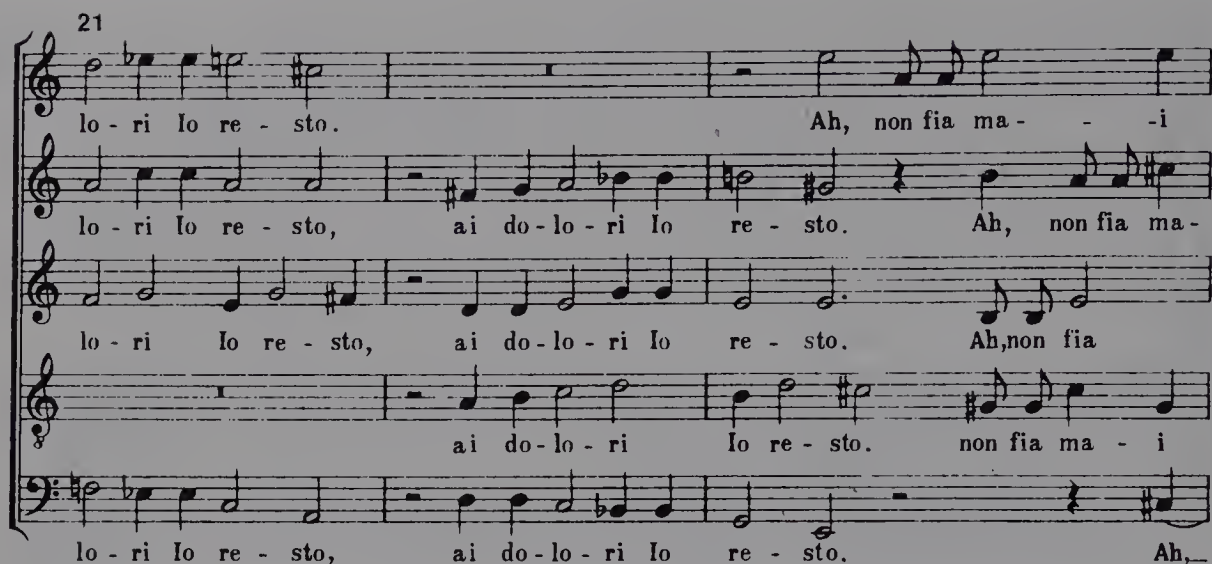
7

pro-rup - pe in pian - to e dis - se Clo - ri Con in - - ter -  
 to e dis - se Clo - ri  
 rup-pe in pian - - to e dis - se Clo - ri Con in -  
 - pe in pian - to e dis - se Clo - ri Con in - -  
 rup - - pe in pian - to e dis - - - se Clo - ri

18

rot - - tio - mèi, con in - ter-rot - - tio - mèi: „Dun - que ai do -  
 Con in - ter-rot - - tio - mèi, o - mèi: „Dun - que ai do -  
 - ter-rot - - tio - mèi, con in - - ter-rot - tio - mèi, o - mèi: „Dun - que ai do -  
 - ter-rot - tio - mèi, con in - ter - rot - - tio - mèi:  
 Con in - - ter - rot - - tio - mèi, o - mèi: „Dun-que ai do - -

21



lo - ri Io re - sto. Ah, non fia ma - - - i

lo - ri Io re - sto, ai do - lo - ri Io re - sto. Ah, non fia ma -

lo - ri Io re - sto, ai do - lo - ri Io re - sto. Ah, non fia

ai do - lo - ri Io re - sto. non fia ma - i

lo - ri Io re - sto, ai do - lo - ri Io re - sto. Ah, -

24



Ch'io non lan - guis - ca

i Ch'io non lan - guis - - - ca, ch'io non lan - guis - ca

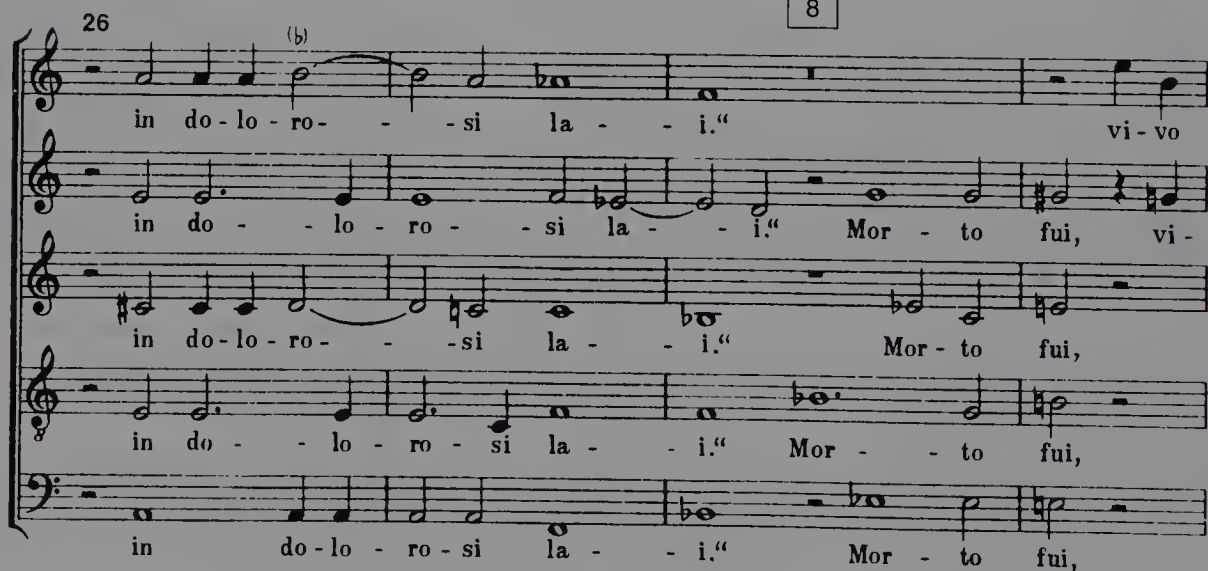
mai Ch'io non lan - guis - - ca, ch'io non lan - guis - ca

Ch'io non lan - guis - ca

- non fia ma - i Ch'io non lan - guis - - - ca

26

(b)



in do - lo - ro - - - si la - - i. vi - vo

in do - - lo - ro - - si la - - i. Mor - to fui, vi -

in do - lo - ro - - - si la - - i. Mor - to fui,

in do - - lo - ro - si la - - i. Mor - - to fui,

in do - lo - ro - si la - - i. Mor - to fui,

30

son, vi - vo son, vi - vo son, chei spir - ti spen - - - ti,  
vo son, vi - vo son, vi - vo son, chei spir - ti spen - - - ti, chei spir -  
vi - vo son, vi - vo son, vi - vo son, chei spir - ti spen -  
vi - vo son, vi - vo son, chei spir - ti  
vi - vo son, vi - vo son, chei spir -

[illegible]

37

ti Tor - naro in vi - ta, tor - naro in vi - ta a sì pie - to-siac-cen - ti,

ti Tor - naro in vi - ta, tor - naro in vi - ta a sì pie - to-siac-cen - ti,

Tor - naro in vi - ta, tor - naro in vi - ta a sì pie - to-siac-cen - ti,

Tor-naro in vi - ta a sì pie - to-siac-cen - ti,

Tor - naro in vi - ta, tor - naro in vi - ta



42

a sì pie - to - siac - cen - ti.

a sì pie - to - siac - cen - ti.

a sì pie - to - siac - cen - ti.

a sì pie - to - siac - cen - ti, ac - cen - ti.

a sì pie - to - siac - cen - ti.

"Io parto" e non più dissi che il dolore  
 Privò di vita il core.  
 Allor proruppe in pianto e dissi Clori  
 Con interrotti omèi:  
 "Dunque ai dolori io resto. Ah, non fia mai  
 Ch'io non languisca in dolorosi lai."  
 Morto fui, vivo son che i spirti spenti  
 tornaro in vita a sì pietosi accenti.

"I depart." I said no more, for grief  
 robbed my heart of life.  
 Then Clori broke out in tears and said,  
 with interrupted cries of "Alas":  
 "Hence I remain in pain. Ah, may I never  
 cease to pine away in painful lays."  
 Dead I was, now I am alive, for my spent spirits  
 returned to life at the sound of such pitiable accents.

Chromaticism was for Gesualdo no mere affectation of antiquity but a deeply moving response to the text. For the lover's exclamation "Dunque ai dolori resto" (Hence I remain in pain, measures 20–23), Gesualdo combined melodic half-step motion with the ambiguous succession of chords whose roots are a third apart. He fragmented the poetic line, yet achieved continuity. He did this by avoiding conventional cadences and by running a thread through the labyrinth of chromaticism, emphasizing the main steps of the *E*-mode at beginnings and ends of lines and at pauses in the feverish activity—for example, measures 7 (*E*), 11 (*G*), 15 (*E*), 23 (*E*), 25 (*B*), 29 (*E*), and, of course, at the end (*E*).

The listener's attention nevertheless is drawn from this consistent structure to details. For instance, three distinct musical ideas make up the first line: the recitational "Io parto," a chromatic rise to a half-cadence for the speaker's admission that he said no more, and, third, an expression of pain through a descending line and a suspension, immediately intensified by a repetition a semitone higher that alters the descending whole steps to half steps (measure 6). Similarly, the second line is split

into two: the simple recitation "Privò," and the descending imitative entries representing a heart breaking. When Clori speaks (measure 20), the three upper parts declaim against the bass, as the three lower parts had done for the opening male exclamation. The music of the penultimate line (measures 28 to 37) contains three separate images: of death, through a chromatic succession of sustained chords; of renewed life, through rapid motion, close imitation, and syncopation; and of exhaustion ("spirti spenti"—spent spirits), through an erratic subject whose descending imitations portray lassitude while the upward imitations suggest a gasping for air. In the final line Gesualdo indulges in a pun, setting the word "accenti" with ornamental runs of the kind that when improvised were called *accenti*.

Although first published in 1611, this madrigal may have been composed in the late 1590s.

9

46

Tant que vi-vray en aa-ge flo-ris-sant,  
Par plu-sieurs fois m'a te-nu lan-guis-sant.

Je ser-vi-ray d'a-mours le roy puis-sant En fais en  
Mais a-pres deul m'a faiet re-jo-ys-sant Car j'ay l'a-

10

47

ditz mour en de chan-sons et ac-cordz. Son al-li-an-ce  
la belle au gent corps.

15

C'est ma fi-an - ce. Son cueur est mien. Le mien est sien. Fy de tris-tes - se.

Son cueur est mien. Fy de tris-tes - se.

C'est ma fi-an - ce. Le mien est sien

C'est ma fi-an - ce. Son cueur est mien. Le mien est sien Fy de tris-tes - se.

20

Vi - ve ly - es - se. Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Vi - ve ly - es - se. Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Vi - ve ly - es - se. Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

25

Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Puis-qu'en a-mour. puis-qu'en a-mour a tant de bien.

Tant que vivray en aage florissant,  
 Je serviray d'amours le roy puissant  
 En fais en ditz en chansons et accordz.  
 Par plusieurs fois m'a tenu languissant,  
 Mais apres deul m'a faict rejoysant  
 Car j'ay l'amour de la belle au gent corps.

Son alliance  
 C'est ma fiancée,  
 Son cœur est mien,  
 Le mien est sien.  
 Fy de tristesse,  
 Vive lyesse,  
 Puisqu'en amour a tant de bien.

As long as I am able-bodied,  
 I shall serve the potent king of love  
 through deeds, words, songs, and harmonies.  
 Many times he made me languish,  
 but after mourning, he let me rejoice,  
 because I have the love of the fair lady with  
 the lovely body.

Her alliance  
 is my betrothal.  
 Her heart is mine,  
 mine is hers.  
 Shun sorrow.  
 Live in merriment,  
 because there is so much good in love.



Quand je la veulx servir et honorer,  
 Quand par escriptz veulx son nom decorer,  
 Quand je la veoy et visite souvent,  
 Ses envieux n'en font que murmurer;  
 Mais nostre amour n'en scauroit moins durer;  
 Autant ou plus en emporte le vent,  
 Maulgré envie,  
 Toute ma vie,  
 Je l'aymeray  
 Et chanteray;  
 C'est la premiere,  
 C'est la derniere  
 Que j'ay servie  
 Et serviray.

When I want to serve and honor her,  
 when I want to adorn her name with words,  
 when I see and visit her often,  
 those jealous of her do nothing but whisper;  
 but our love would not last any less,  
 however far the wind carries the rumors.  
 Despite jealousy,  
 all my life,  
 I will love her  
 and sing of her;  
 She is the first,  
 she is the last  
 that I have served  
 and will serve.

—CLÉMENT MAROT

This song belongs to the type usually known as the "Parisian chanson." Its lively, syllabic, mostly homophonic setting is true to this type. As in the frottola, the melody is in the top voice, and the harmony consists of thirds and fifths with only an occasional sixth. At the cadences, in place of a suspension, the note that becomes a dissonance (for example, the *c*" in measure 3), is reperfused on the strong beat, giving an "appoggiatura" effect. The end of each line of text corresponds with a relatively long note or with repeated notes, thereby emphasizing the form of the poetry.

Again as in the frottola, the composer did not set out to illustrate the text in detail but to capture the good cheer and optimism of the poem. In any case, the strophic form does not lend itself to more specific expression.

CLAUDE LE JEUNE (1528-1600)

Chanson: *Revecy venir du printans* CD 3

RECHANT à 5

*Dessus.* 11

Re - ve - cy ve - nir du Prin - tans

*Cinquiesme.*

Re - ve - cy ve - nir du Prin - tans

*Haute-Contre.*

Re - ve - cy ve - nir du Prin - tans

*Taille.*

Re - ve - cy ve - nir du Prin - tans

*Basse-Contre.*

Re - ve - cy ve - nir du Prin - tans

La - mou - reuz' et bel - le sai - zon.

La - mou - reuz' et bel - le sai - zon.

La - mou - reuz' et bel - le sai - zon.

La - mou - reuz' et bel - le sai - zon.

La - mou - reuz' et bel - le sai - zon.

*Le Printemps* (Paris: Ballard, 1603), ed. Henry Expert in *Les maîtres musiciens de la Renaissance française*, 12 (Paris: Alphonse Leduc, 1900), pp. 11-27.

## [1] CHANT à 2

*Dessus* 12

*Haute-Contre*

Le cou - rant des eaus re - cher - chant

Le cou - rant des eaus re - cher - chant

Le ca - nal d'è té s'é - clair - cît:

Le ca - nal d'è té s'é - clair - cît:

Et la mer cal - me de ces flots

Et la mer cal - me de ces flots

A - mo - lit le tris - te cour - rous:

A - mo - lit le tris - te cour - rous:

Le Ca - nard s'e - gay - e plon - jant,

Le Ca - nard s'e - gay - e plon - jant,

Et se la - ve coint de - dans l'eau:

Et la grû' qui four - che son vol

Re - tra - ver - se l'air et s'en va.



RECHANT à 5

13

*Dessus.*

Re - ve - cy ve - nir du Prin - tans

*Cinquesme.*

Re - ve - cy ve - nir du Prin - tans

*Haute-Contre.*

Re - ve - cy ve - nir du Prin - tans

*Taille.*

Re - ve - cy ve - nir du Prin - tans

*Basse-Contre.*

Re - ve - cy ve - nir du Prin - tans

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

## [2] CHANT à 3

*Dessus* 14

Le So - leil é - clai - re lui - zant

*Cinquième*

Le So - leil é - clai - re lui - zant

*Taille*

Le So - leil é - clai - re lui - zant

D'u - ne plus sé - rei - ne clair - té:

D'u - ne plus sé - rei - ne clair - té:

D'u - ne plus sé - rei - ne clair - té:

Du nu - a - ge l'om - bre s'en - fuit,

Du nu - a - ge l'om - bre s'en - fuit,

Du nu - a - ge l'om - bre s'en - fuit,

Qui se iou' et court et noir - cît

Qui se iou' et court et noir - cît

Qui se iou' et court et noir - cît

Et fo - retz et champs et cou - taus.

Et fo - retz et champs et cou - taus.

Et fo - retz et champs et cou - taus.

Le la - beur hu - main re - ver - dît,

Le la - beur hu - main re - ver - dît,

Le la - beur hu - main re - ver - dît,

Et la prê' dé - cou - vre ses fleurs.

Et la prê' dé - cou - vre ses fleurs.

Et la prê' dé - cou - vre ses fleurs.

Detailed description: This is a musical score for a three-part setting by Claude Le Jeune. It consists of four systems of three staves each. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The lyrics are in French and describe a dream of spring. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The lyrics are printed below each staff, with hyphens indicating syllables that span across notes.

## RECHANT à 5

15

*Dessus*

Re - ve - cy ve - nir du Prin - tans

*Cinquesme*

Re - ve - cy ve - nir du Prin - tans

*Haute-Contre*

Re - ve - cy ve - nir du Prin - tans

*Taille*

Re - ve - cy ve - nir du Prin tans

*Basse-Contre*

Re - ve - cy ve - nir du Prin - tans

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.



## [3] CHANT à 4

16

*Dessus*

De Ve - nus le filz Cu - pi - don

*Haute-Contre*

De Ve - nus le filz Cu - pi - don

*Taille*

De Ve - nus le filz Cu - pi - don

*Basse-Contre*

De Ve - nus le filz Cu - pi - don

Eu - ni - vers se - mant de ses trais,

Eu - ni - vers se - mant de ses trais,

Eu - ni - vers se - mant de ses trais,

Eu - ni - vers se - mant de ses trais,

De sa flam - me va ré - chau - fér,

De sa flam - me va ré - chau - fér,

De sa flam - me va ré - chau - fér,

De sa flam - me va ré - chau - fér,

A - ni - maus, qui vo - let en l'air,

A - ni - maus, qui vo - let en l'air,

A - ni - maus, qui vo - let en l'air,

A - ni - maus, qui vo - let en l'air,

A - ni - maus, qui ram - pet au chams,

A - ni - maus, qui ram - pet au chams,

A - ni - maus, qui ram - pet au chams,

A - ni - maus, qui ram - pet au chams,

A - ni - maus, qui na - get auz eaus.

A - ni - maus, qui na - get auz eaus.

A - ni - maus, qui na - get auz eaus.

A - ni - maus, qui na - get auz eaus.

Ce qui mes - me - ment ne sent pas,

Ce qui mes - me - ment ne sent pas,

Ce qui mes - me - ment ne sent pas,

Ce qui mes - me - ment ne sent pas,

A - mou - reux se fond de plai - zir.

A - mou - reux se fond de plai - zir.

A - mou - reux se fond de plai - zir.

A - mou - reux se fond de plai - zir.

## CE RESTE est à 5

17

*Dessus*

Re - ve - cy ve - nir du Prin - tans

*Cinquesme*

Re - ve - cy ve - nir du Prin - tans

*Haute-Contre*

Re - ve - cy ve - nir du Prin - tans

*Taille*

Re - ve - cy ve - nir du Prin - tans

*Basse-Contre*

Re - ve - cy ve - nir du Prin - tans

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.



18

Musical score for the first system of the piece. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a basso continuo. The lyrics are: Ri - on aus - si nous: et cher - chon.

Musical score for the second system of the piece. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a basso continuo. The lyrics are: Les é - bas et ieus du Prin - tans:.

(\*) Dans l'original,  
par erreur:

Musical notation showing a correction in the original score. It shows a melodic line for the words "Les é - bas et".

19

Tou - te cho - se rit de plai - zir:

Tou - te cho - se rit de plai - zir:

Tou - te cho - se rit de plai - zir:

Tou - te cho - se rit de plai - zir:

Tou - te cho - se rit de plai - zir:

Sé - le - bron la gay - e sai - zon,

Sé - le - bron la gay - e sai - zon,

Sé - le - bron la gay - e sai - zon,

Sé - le - bron la gay - e sai - on,  
(\*)

Sé - le - bron la gay - e sai - zon,

(\*) Dans l'orig.

Re \_ ve \_ cy ve \_ nir du Prin \_ tans

Re \_ ve \_ cy ve \_ nir du Prin \_ tans

Re \_ ve \_ cy ve \_ nir du Prin \_ tans

Re \_ ve \_ cy ve \_ nir du Prin \_ tans

Re \_ ve \_ cy ve \_ nir du Prin \_ tans

This system contains five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the basso continuo. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics 'Re \_ ve \_ cy ve \_ nir du Prin \_ tans' are written below each staff. The music consists of simple, homophonic chords.

L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.

L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.

L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.

L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.

L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.

This system contains five staves of music, continuing the vocal parts and basso continuo from the first system. The lyrics 'L'a \_ mou \_ reuz' et bel \_ le sai \_ zon.' are written below each staff. The music continues with simple, homophonic chords.

Re - ve - cy ve - nir du Prin - tans

Re - ve - cy ve - nir du Prin - tans

Re - ve - cy ve - nir du Prin - tans

Re - ve - cy ve - nir du Prin - tans

Re - ve - cy ve - nir du Prin - tans

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

L'a - mou - reuz' et bel - le sai - zon.

Revey venir du Printans  
L'amoureux' et belle saison.

Here again comes the Spring,  
the amorous and fair season.

Le courant des eaus recherchant  
Le canal d'été s'éclaircît:  
Et la mer calme de ces flots  
Amolit le triste courroux:  
Le Canard s'egaye plonjant,  
Et se lave coïnt dedans l'eau;  
Et la grû' qui fourche son vol  
Retraverse l'air et s'en va.

The currents of water that seek  
the canal in summer become clearer;  
and the calm sea the waves'  
sad anger soothes.  
The duck, elated, dives  
and washes itself quietly in the water.  
And the crane that branches off in flight  
recrosses the air and flies away.

Revey venir du Printans  
L'amoureux' et belle saison.

Here again comes the Spring,  
the amorous and fair season.



Le Soleil éclaire luizant  
 D'une plus séreine clairté:  
 Du nuage l'ombre s'enfuit,  
 Qui se ioû' et court et noircît.  
 Et foretz et champs et coutaus  
 Le labeur humain reverdît,  
 Et la prê' découvre ses fleurs.

The sun shines brightly  
 with a calmer light.  
 The shadow of the cloud vanishes  
 from him who sports and runs and darkens.  
 Forests and fields and slopes  
 human labor makes green again,  
 and the prairie unveils its flowers.

Revey venir du Printans  
 L'amoureux' et belle saison.

Here again comes the Spring,  
 the amorous and fair season.

De Venus le filz Cupidon  
 L'univers semant de ses trais,  
 De sa flamme va réchaufér,  
 Animaux, qui volet en l'air,  
 Animaux, qui rampet au chams,  
 Animaux, qui naget auz eaus.  
 Ce qui mesmement ne sent pas,  
 Amoureux se fond de plaizir.

Cupid, the son of Venus  
 seeding the universe with his arrows,  
 with his flame he will rekindle  
 animals that fly in the air,  
 animals that crawl in the fields,  
 animals that swim in the seas.  
 Even those that feel not,  
 in love they melt in pleasure.

Revey venir du Printans  
 L'amoureux' et belle saison.

Here again comes the Spring,  
 the amorous and fair season.

Rion aussi nous: et cherchon  
 Les ébas et ieus du Printans:  
 Toute chose rit de plaizir:  
 Sélebron la gaye saison,

Let us, too, laugh, and let us seek  
 the sports and games of Spring:  
 everything smiles with pleasure;  
 let us celebrate the merry season.

Revey venir du Printans  
 L'amoureux' et belle saison.

Here again comes the Spring,  
 the amorous and fair season.

Revey venir . . .

Here again comes . . .



The poets of the Académie de Poésie et de Musique (Academy of Poetry and Music), founded in 1570 under the patronage of King Charles IX, wrote strophic French verses in ancient classical meters (*vers mesurés à l'antique*), substituting for the modern stress accent the ancient Greek and Latin quantities of long and short syllables. Since the French language lacked any consistent distinction between long and short vowels, the theorists of *vers mesuré* worked out a system in which syllables were assigned long and short values, and composers set them accordingly.

In this poem the following pattern is used almost throughout: *— — — —*. In terms of quarter notes, this results in the pattern 2 3 3 2 2, which is identical to a popular hemiola rhythm used by Cara in his frottole and Monteverdi in his canzonets (see NAWM 35 and 54b). The refrain, or *rechant*, is for five voices, whereas the strophes, or chants, are for successively two, three, four, and five voices. Melismas, ordinarily of no more than four notes, relieve the uniformity of rhythm and add lightness and charm to the individual parts.

THOMAS WHEELKES (ca. 1575–1623)

43

Madrigal: *O Care, thou wilt despatch me* CD 3 CD 1

20

48

Canto

Alto

Quinto

Tenore

Basso

O Care, thou wilt des - patch

O Care, thou wilt des - patch

O Care, thou wilt des - patch

6

O Care, thou wilt des -

wilt des - patch me, thou wilt des - patch

me, thou wilt des - patch me, thou

patch me, O Care, thou wilt des -

me, O Care, thou wilt

12

patch me, If Mu - sic  
me, If Mu - sic do not match  
wilt des - patch me, If Mu - sic do not match thee, do  
patch, thou wilt des - patch me, If Mu - sic  
des - patch me,

21 49

17

do not match thee.  
thee, If Mu - sic do not match thee. Fa  
not match thee, match thee. Fa la la la la  
do not match thee, If Mu - sic do not match thee. Fa  
If Mu - sic do not match thee. Fa la la la la

21

Fa la la la la la la. So dead-  
la la la la la la la. So  
la la la la la la la. So  
la la la la la la. Fa la la la  
la. Fa la la la la la la.

26

ly dost thou sting me, So dead - ly

dead - ly dost thou sting, so dead - ly

dead - ly dost thou sting, so dead - ly

So dead - ly

So dead - ly

31

dost thou sting me, So

dost thou sting, so dead - ly dost thou

ly dost thou sting me, dost thou sting me

So dead - ly dost thou sting me, So

so dead - ly

37

dead - ly dost thou sting

sting me, So dead - ly dost thou sting me

So dead - ly dost thou sting

dead - ly dost thou sting me, dost thou sting

dost thou sting me



43

me, Mirth on - ly help can bring me, Mirth on - ly help can

sting me \_\_\_\_\_, Mirth on - ly help can bring \_\_\_\_\_ me,

me, Mirth on - ly help can bring \_\_\_\_\_ me, Mirth

me, Mirth on - ly help \_\_\_\_\_ can \_\_\_\_\_ bring \_\_\_\_\_

Mirth on - ly help can bring \_\_\_\_\_ me

46

bring, Mirth on - ly help can bring me, Mirth on - ly help can bring

Mirth on - ly help can bring me, Mirth on - ly help can bring, mirth

on - ly help can bring me, can bring me,

me, Mirth on - ly help can bring me,

Mirth on - ly help can bring me, Mirth

49

me, Mirth on - ly help can bring me. Fa la la la la

on - ly help can bring me, Mirth on - ly help can bring me. Fa

Mirth on - ly help can bring me, can bring me.

Mirth on - ly help can bring me. Fa la la la la la. Fa

on - ly help can bring me. Fa la la la la la

[illegible]

56 22 50 (Second part)

Hence Care, thou art too cru -

Hence Care, thou art too cru -

Hence Care, thou art too , too

Hence Care, thou art too cru -

Hence Care, thou art too cru - - el,

63

el, thou art too cru - el, thou art too cru - el, Hence Care, thou art too, too cru-el, thou. Hence Care, thou art

69

el, too cru - - - el;  
thou art too cru - - - el; Come  
el, thou art too cru - - - el; Come Mu - sic, sick man's  
art too cru - - - el; Come Mu - sic, come,  
too cru - - - el; Come Mu - sic,

75

Come Mu - sic, sick man's Jew - el, sick man's Jew - - -  
Mu - sic, come Mu - sic, sick man's Jew - - -  
Jew - - el, Come Mu - sic, sick man's Jew - - - el.  
come Mu - - sic, sick man's Jew - - -  
sick man's Jew - - - el, sick man's Jew - - -

82

23 51

el. Fa la la la la la. Fa la la la la la. Fa  
el. Fa la la la la la. Fa la la la la la.  
Fa la la la la la. Fa la la la la la. Fa la la la la la  
el. Fa la la la la la. Fa la la la la la. la la la la la la.  
el. Fa la la la la la la la la. la la. Fa la la

85

The musical score consists of five staves. The first four staves are vocal parts, and the fifth is a bass line. The key signature has one flat (B-flat). The time signature is common time (C).

Vocal Entries:

- Soprano: la la la la la la la la la la la la
- Alto: Fa la la la la la la His
- Tenors: la. Fa la la la la la la la la la la. His
- Bass: Fa la la la la la la la. His force had

Accompaniment (Bass Line):

la la la la la la la

89

His force had well nigh slain me

force had well nigh slain me, slain

force had well nigh slain

well nigh slain me, slain me,

His force had well nigh slain

94

His force had well nigh slain  
me, His force had well nigh slain  
me, His force had well nigh slain  
His force had well nigh slain  
me, had well nigh slain



99

me: But thou must now sus-tain me, But thou must now sus-tain

me: But thou must now sus-tain me, But

me: But thou must now sus-tain

me: But thou must now sus-tain me, sus-tain

me:

103

me, But thou must now sus-tain

thou must now sus-tain me, sus-tain me, But thou must

me, But thou must now sus-tain me,

me, But thou must now sus-tain me.

But thou must now sus-tain me

107

me, now sus-tain me. Fa la la la

now sus-tain me. Fa la la

now sus-tain me. Fa la la la la la

Fa la la la la la la

Fa la la la la la la

110

la la la la la. Fa la la la la.

The presence of the syllables “fa-la” in this madrigal is deceptive, for the composer treats the first line of each tercet with extreme seriousness. Particularly notable is the opening, with its learned imitations in both direct and contrary motion and the chain of suspensions (including a diminished seventh at measure 3) to convey the poet’s complaint. Weelkes evaded a resolution of this series of dissonances by turning away from the major triad on *G* in measure 7: the soprano moves to make a minor sixth with the bass, causing a diminished fourth with the tenor. He intensified the subsequent chain of suspensions by preparing two of the dissonances with a fourth. Weelkes’s harmony is as intense and wry as Rore’s or Gesualdo’s, but the overall effect is one of suave vocality and broadly sweeping momentum. He achieved a smooth progression to the gleeful fa-las of the third line by introducing their music as early as the second line, producing the pattern ABB CDD.

## 44

## JOHN DOWLAND (1562–1626)

Air: *Flow, my tears*

CD 3

CD 1

24

52

VOICE

Flow, my tears, fall from your springs! Ex-iled for ev-er, let me mourn; Where  
Down, vain lights, shine you no more! No nights are dark e-nough for those That

LUTE

4

night's black bird her sad in - fa-my sings, There let me live for - -  
in de - spair their lost for - tunes de - plore. Light doth but shame dis - -

25

53

- lorn.  
- close. Nev - er may my woes be re - liev - ed, Since pi -  
From the high-est spire of con - tent - ment My for -

Dowland, *Second Booke of Songes* (London, 1600). *The English Lute Songs*, Series 1, ed. Edmund H. Fellowes, revised by Thurston Dart, 5–6. © 1922, 1969 Stainer & Bell Ltd. pp. 4–6. Reproduced by permission.

[illegible]

days, my wea-ry days Or all joys have de-priv-ed.  
-serts, for my de-serts Are my hopes, since hope is gone.

26 54

16

Hark! you sha - dows that in dark - - - ness



dwell, Learn to con-temn light. Hap - py, hap - py they

that in hell Feel not the world's de - - - spite.

20

Among Dowland's songs best known to Elizabethans, *Flow, my tears*, from his *Second Booke of Ayres* of 1600, spawned a whole series of variations and arrangements with titles such as *Pavana Lachrymae* by William Byrd (NAWM 46). Most of Dowland's airs are strophic; this one is a compromise between strophic and through-composed. The first two stanzas are sung to the first strain; the next two to the second strain; and the final stanza has its own music; therefore musically the form is AABBC. Thus it duplicates the pattern of the pavane, and it may have been conceived as a dance-song.

Clearly, concrete painting or expression of individual words and phrases is not possible under the circumstances, but Dowland captures the dark mood that pervades all five stanzas, particularly through the downward diatonic motion from C to G#, which dominates each of the strains. One can speak in this music of modern tonalities. The first strain is in A minor, the second modulates from the relative major, C, to the dominant of A minor, and the third strain returns to A minor.

# PIERRE ATTAINGNANT (CA. 1494–CA. 1551)

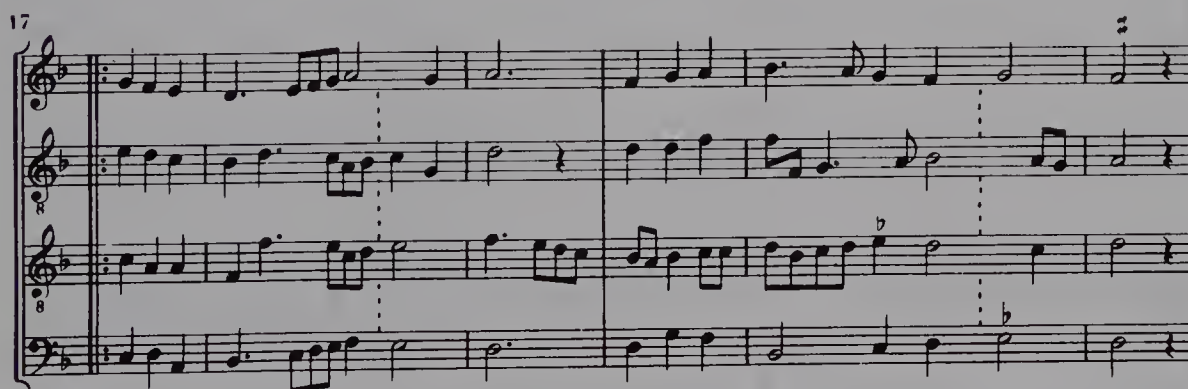
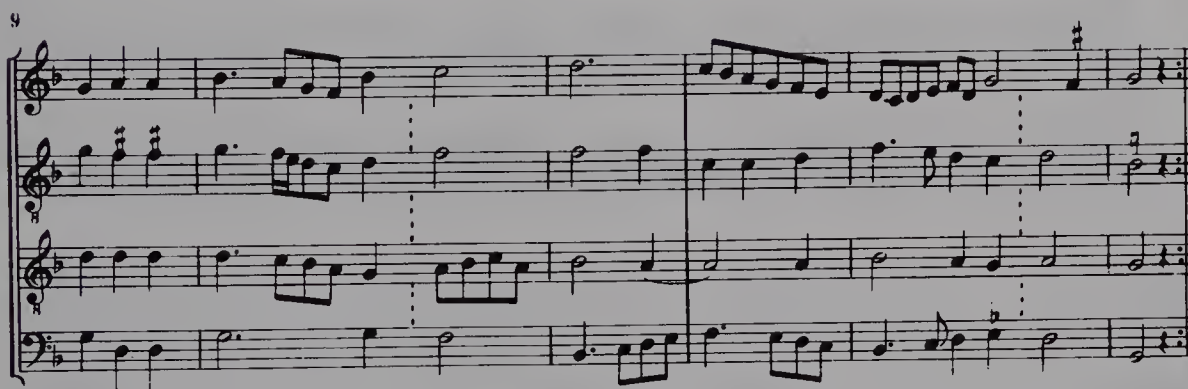
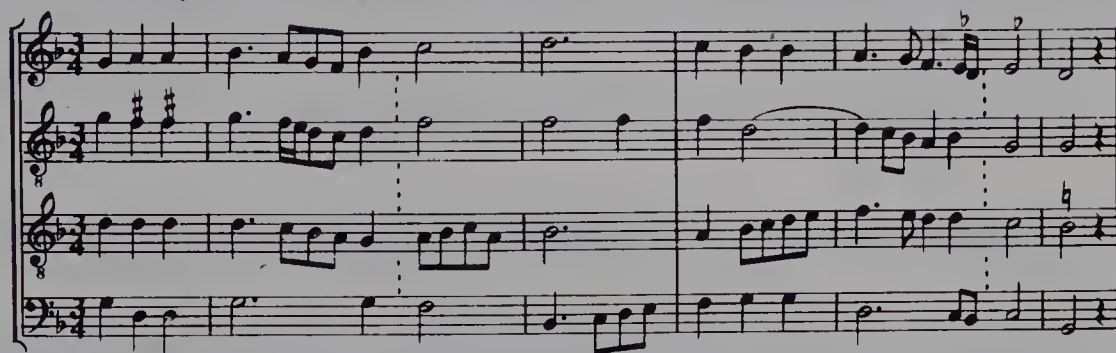
45

*Danseries a 4 Parties, Second Livre* CD 3

CD 1

a) Basse danse (No. 1)

27 55



Note values reduced by half. Barlines through the entire brace mark the *quaternions* of the choreography; triple-time measures are set off by barlines through the staff; after every seventh minim of a *quaternion* a broken line appears. *Danseries a 4 parties, Second livre* (Paris, 1547), ed. Raymond Meylan (Paris: Heugel & Cie., ©1969), pp. 1, 38–39.

25

Musical score for measures 25-36 of the Branle gay. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are some accidentals (sharps and flats) and a repeat sign at the end of the section.

b) Branle gay: *Que je chatouille ta fossette* (No. 36)

28 56

Musical score for measures 28-36 of the Branle gay. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are some accidentals (sharps and flats) and a repeat sign at the end of the section.

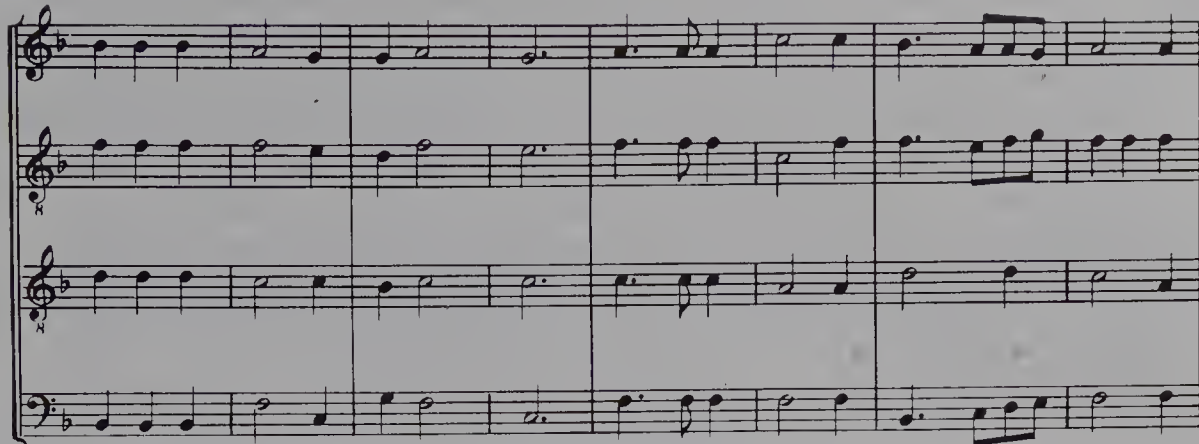
9

Musical score for measures 9-16 of the Branle gay. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are some accidentals (sharps and flats) and a repeat sign at the end of the section.

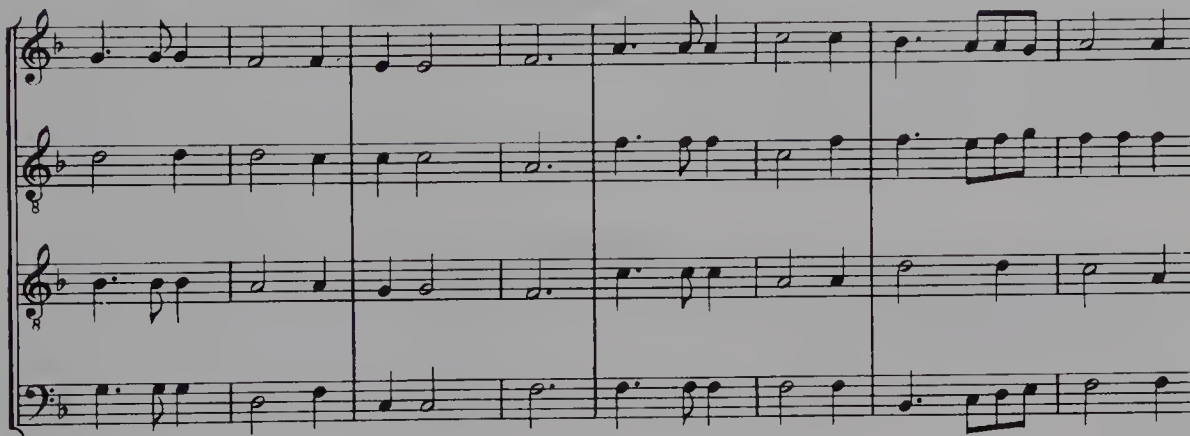
17

Musical score for measures 17-24 of the Branle gay. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are some accidentals (sharps and flats) and a repeat sign at the end of the section.

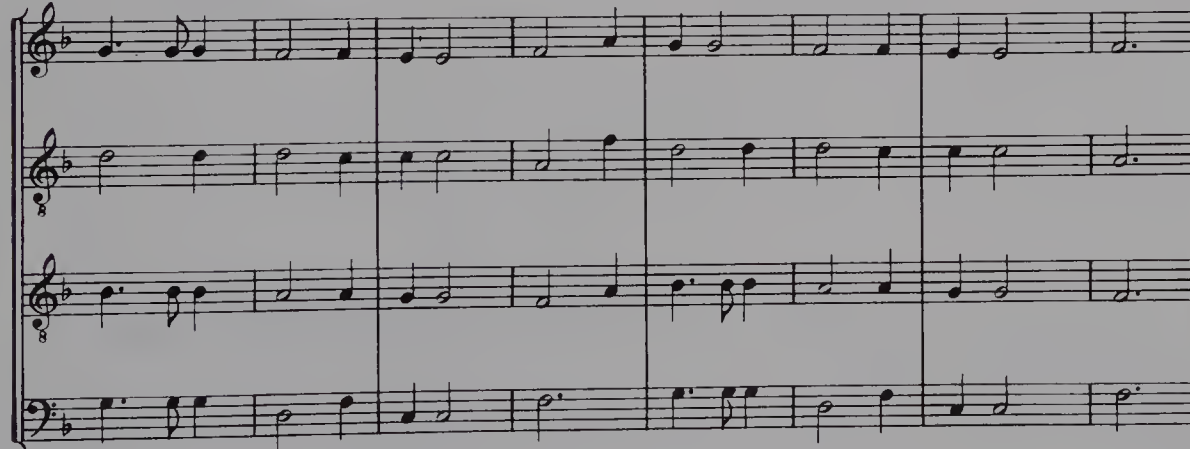
25



33



41



Attaingnant was not a composer but an editor and printer who issued many collections of chansons and of dance music. The *basse danse* reached the height of popularity in the fifteenth century. By the time Attaingnant's collection was published in 1547, it had almost disappeared. In the *basse danse* of NAWM 45a, the pattern of beats, 3 4 2 3, is repeated throughout, while there is little melodic repetition.



One of the basic steps of the basse danse was the *branle*, a side step with a swaying shift of weight from the right to the left foot. The branle later became an independent dance and several varieties emerged. The *branle double* and *branle simple* were duple, while the *branle gay* was triple. The branle gay in NAWM 45b is consistently triple and is made up of a limited number of melodic four-measure phrases, some of which are inconclusive, others cadential, allowing for various antecedent-consequent combinations. The distribution of these phrases takes the overall shape of an A B A' form (A = measures 1–12; B = measures 13–28; A' = 29–48). Branles were often identified by the text that was sung to the top line, in this case *Que je chatouille ta fossette*.

# WILLIAM BYRD (1543–1623)

# 46

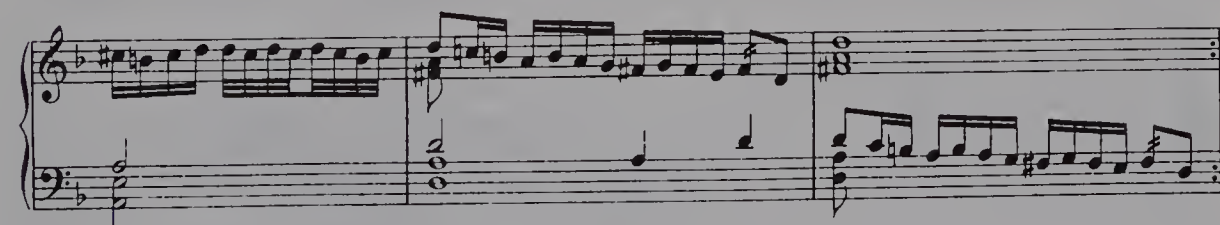
*Pavana Lachrymae*

CD 3

CD 2

29

1



*The Fitzwilliam Virginal Book*, ed. J. A. Fuller Maitland and W. Barclay Squire (Leipzig: Breitkopf & Härtel, 1899), 2:42–46.

This musical score is for the piece "Pavana Lachrymae" by William Byrd. It is written for a lute or guitar, indicated by the single bass line. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with a treble and a bass staff. Measure numbers 20, 26, 30, and 32 are clearly marked. A diamond-shaped repeat sign is placed above measure 30. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots in measure 39.

20

26

30 2

32

(h) (h) (h)

Rep.

44

48

31 3 55



This musical score is for the Pavana Lachrymae by William Byrd, specifically measures 60 through 72. The piece is in G minor (one flat) and 4/4 time. The notation is arranged in six systems, each with a grand staff (treble and bass clefs). Measure numbers 60, 66, and 72 are placed at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals, throughout the score. A repeat sign with first and second endings is present in measure 66. Some notes are marked with a '4' in parentheses, possibly indicating a fingering. The score concludes with a final cadence in measure 72.

77

Several composers wrote variations on John Dowland's air, *Flow, my tears*, among them Dowland himself. This song has the typical form of a pavane, which consists of three strains, each immediately repeated. Two measures of Byrd's keyboard arrangement are equal to one of Dowland's lute-and-voice original. Byrd added a variation after each strain. In the first statement of each strain Byrd retained the outline of the tune in the right hand while adding short accompanimental motives or decorative turns, figurations, and scale work imitated between the hands. In each of the variations, marked "Rep." in the score, the relationship to Dowland's model is more subtle. There are rhythmic displacements and the melody is less obvious, but the harmony is retained and the melody can usually be traced in some part of the texture. At the words "And tears and sighs and groans" (NAWM 44, measures 11–12), where Dowland imitated the melody in his lute accompaniment, Byrd followed his example (measures 32–33).

## 47

## GIOVANNI DA PALESTRINA (1525/26–1594)

*Pope Marcellus Mass*a) Credo CD 3

32 5

CANTUS  
Pa - trem o - mni - po - tén - tem,

ALTUS  
Pa - trem o - mni - po - tén - tem, fa-ctó-rem coe - li et ter-

TENOR  
Pa - trem o - mni - po - tén - tem, fa-ctó-rem coe - li et ter-

TENOR  
fa-ctó-rem coe - li et

BASSUS I.  
Pa - trem o - mni - po - tén - tem,

BASSUS II  
fa-ctó-rem coe - li et

10

vi - si - bí - li - um ó - mni - um et in - vi - si -

- ræ, vi - si - bí - li - um ó - mni - um

- ræ, et in - vi - si - bí -

ter - ræ, vi - si - bí - li - um ó - mni - um

vi - si - bí - li - um ó - mni - um

ter - ræ, vi - si - bí - li - um ó - mni - um et in - vi - si -

*Missarum Liber secundus* (Rome, 1567). *Opere complete di Giovanni Pierluigi da Palestrina*, ed. Raffaele Casimiri (Rome: Edizione Fratelli-Scalera), 4 (1939): 177–87, 194–96. Reprinted by permission of the Istituto Italiano per la Storia della Musica, Rome. For a translation of the Credo, see NAWM 3.

(15)

bí-li-um. Et in u - num Dó-mi - num, et in u - num Dó - mi-num Je -

Et in u - num Dó - mi - num

- li-um. Et in u - num Dó - mi-num Je -

Et in u - num Dó - mi-num, et in u - num Dó - mi-num Je -

Et in u - num Dó - mi-num

bí-li-um. Et in u - num Dó - mi-num Je -

(20)

- sum Chri - stum, Et ex Pa-tre na - tum an -

Fí-li-um De-i u-ni - gé-ni-tum. Et ex Pa-tre na - tum an -

- sum Chri - stum, Fí-li-um De-i u-ni - gé-ni-tum.

- sum Chri - stum, Et ex Pa-tre na - tum an -

Fí-li-um De-i u-ni - gé-ni-tum. Et ex Pa-tre na - tum

- sum Chri - stum. Et ex Pa-tre na - tum an -

(25) (30)

- te ó-mni - a sæ - cu - la. De-um de De - o, De - um

- te ó-mni - a sæ - cu - la. De - um de De - o, lu - men de lú-mi - ne, De - um

De - um de De - o, lu - men de lú-mi - ne,

- te ó-mni - a sæ - cu - la. lu - men de lú-mi - ne, De - um

De - um de De - o, De - um

- te ó-mni - a sæ - cu - la. lu - men de lú-mi - ne,



35

ve - rum, De - um ve - rum de De-o ve - ro. Gé-

ve - rum de De-o ve - ro. Gé-

De - um ve - rum de De-o ve - ro. Gé-

ve - rum, De - um ve - rum de De-o ve - ro, de De-o ve - ro.

ve - rum de De-o ve - ro. Gé -

De - um ve - rum de De-o ve - ro.

40 45

- ni-tum, non fa-ctum, con - sub-stan-ti - á - lem Pa - tri: per quem ó-mni-a

- ni-tum, non fa-ctum, per quem ó-mni-a

- ni-tum, non fa-ctum, con - sub-stan-ti - á - lem Pa - tri: per quem ó-mni-a.....

con - sub-stan-ti - á - lem per quem ó-mni-a fa-

- ni-tum, non fa-ctum, per quem, ó-mni-a.....

con - sub-stan-ti - á - lem Pa - tri: per quem ó-mni-a

50

fa - cta sunt. et pro-pter no-stram sa-

fa - cta sunt. et pro-pter no-stram sa-

..... fa - cta sunt. Qui pro-pter nos hó - mi - nes, et pro-pter no-stram sa-

- cta sunt. Qui pro-pter nos hó - mi - nes,

..... fa - cta sunt. Qui pro-pter nos hó - mi - nes,

fa - cta sunt. et pro-pter no-stram sa-

55

- lú - tem de - scén - dit de cæ - lis.

lú - tem de - scén - dit de cæ - lis, de - scén - dit de cæ - lis.....

- lú - tem de - scén - dit de cæ - lis.

de - scén - dit de cæ - lis, de - scén - dit de cæ - lis.

de - scén - dit de cæ - lis.

- lú - tem de - scén - dit de cæ - lis.

33 60 65

Et in - car - ná - tus est de Spí - ri - tu San - cto, ex Ma -

Et in - car - ná - tus est de Spí - ri - tu San - cto, ex Ma -

Et in - car - ná - tus est de Spí - ri - tu San - cto, ex Ma -

Et in - car - ná - tus est ex Ma -

Et in - car - ná - tus est ex Ma -

Et in - car - ná - tus est de Spí - ri - tu San - cto,

70

rí - a Vír - gi - ne: et ho - mo fa - ctus est.

rí - a Vír - gi - ne: et ho - mo fa - ctus est.

rí - a Vír - gi - ne: et ho - mo fa - ctus est.

rí - a Vír - gi - ne: et ho - mo fa - ctus est.

rí - a Vír - gi - ne: et ho - mo fa - ctus est.

et ho - mo fa - ctus est.



(100)

tris. cum gló - ri - a ju - di - cá - re vi -

tris. Et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re vi -

tris. Et í - te - rum ven - tú - rus est vi -

Et í - te - rum ven - tú - rus est ju - di - cá - re vi -

(105)

vos et mór - tu - os:

vos et mór - tu - os: cu - jus re - gni non e - rit fi -

vos et mór - tu - os: cu - jus re - gni non e - rit fi -

vos et mór - tu - os: cu - jus re - gni non e - rit fi - nis,

(110) (115)

cu - jus re - gni non e - rit fi - nis, non e - rit... fi - nis.

nis, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis.

nis, cu - jus re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis.

36 (120)

CANTUS Et in Spí - ri - tum San - ctum, Dó - mi - num,

ALTUS Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi -

TENOR I. Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi -

TENOR II. Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi

BASSUS I. San - ctum, Dó - mi - num,

BASSUS II. Et in Spí - ri - tum... et vi -



125

et vi - vi - fi - cán - tem: qui ex  
vi - fi - cán - tem, et vi - vi - fi - cán - tem: qui ex  
vi - fi - cán - tem: qui ex  
vi - fi - cán - tem, et vi - vi - fi - cán - tem: qui ex Pa  
et vi - vi - fi - cán - tem: qui ex  
vi - fi - cán - tem: qui ex

(130)

Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa -

Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum

Pa - tre Fi - li - ó - que Qui cum Pa -

-tre Fi - li - ó - que pro - cé - dit. Qui.

Pa - tre Fi - li - ó - que pro - cé - dit.

ex Pa - tre Fi - li - ó - [que] Qui cum Pa -

135

tre et con-

Pa - tre et Fi-li - o si - mul ad-o - ra - tur,

tre et Fi - li - o si - mul ad-o - ra - tur, et con -

cum Pa - tre et Fi-li - o si - mul ad-o - ra - tur, et con-glo -

si - mul ad-o - ra - tur,

-tre et Fi-li - o et con -

(140)

- glo-ri-fi - cá - tur: qui lo-cú-tus est per Pro - phé -

qui lo-cú-tus est per Pro - phé -

- glo-ri-fi - cá - tur: qui lo-cú-tus est per Pro - phé -

ri - fi-cá - tur: qui lo-cú-tus est per Pro - phé -

qui lo-cú-tus est per Pro-phé - tas.

- glo-ri-fi - cá - tur: qui lo-cú-tus est per Pro - phé -

(145) (150)

tas. Et u-nam san - ctam ca - thó - li - cam et a-po -

tas. Et u-nam san - ctam ca - thó - li - cam et a-po - stó - li -

tas. Et u-nam san - ctam ca-thó - li - cam et a-po - stó - li -

tas. Et u-nam san - ctam ca-thó - li - cam et a - po -

Et u-nam san - ctam ca - thó - li - cam et a-po - stó - li -

tas. et a-po - stó - li -

(155)

stó - li - cam Ec - clé - si - am. Con - fi - te - or u - num ba -

cam Ec - clé - si - am. Con - fi - te - or

cam Ec-clé - si - am. Con - fi - te - or u - num ba -

stó - li - cam Ec - clé - si - am. Con - fi - te - or u - num ba - ptí -

Con - fi - te - or u - num ba -

cam Ec - clé - si - am. Con - fi - te - or

160

pti- sma in re-mis-si ó-  
u - num ba - pti - sma in re-mis-si ó - nem  
pti- sma in re - mis - si - ó -  
- sma in re - mis - si - ó - nem pec - ca  
pti- sma in re-mis-si ó - nem  
u - num ba - pti - sma in re-mis-si

165

nem pec - ca - tó - rum. Et ex -  
pec - ca - tó - rum. Et ex -  
nem pec - ca - tó - rum, pec - ca - tó - rum. Et ex - spé -  
- tó - rum, pec - ca - tó - rum. Et ex -  
pec - ca - tó - rum.  
ó - nem pec - ca - tó - rum. Et ex - spé -

170

spé - cto, et ex - spé - cto re - sur - re-cti - ó - nem, re - sur -  
spé - cto, et ex - spé - cto re - sur -  
cto, et ex - spé - cto re - sur - re-cti - ó - nem  
spé - cto, et ex - spé - cto re - sur - re-cti - ó - nem, re - sur -  
Et ex - spé - cto re - sur - re-cti - ó - nem

(175)

re-cti-ó - nem mor - tu-ó - rum. Et vi -

re-cti-ó - nem mor - tu-ó - rum. Et

mor - tu-ó - rum. Et vi - tam ven-

re-cti-ó - nem mor - tu-ó - rum, mor - tu-ó - rum. Et

re-cti-ó - nem Et vi -

mor - tu-ó - rum.

(180)

tam ven-tú - ri saé - cu - li, et vi - tam ven-tú - ri

vi - tam ven-tú - ri, et vi - tam ven-tú - ri saé -

tú - ri saé - cu - li, et vi - tam ven-tú - ri saé -

vi - tam ven-tú - ri saé - cu - li, et vi - tam ven-tú - ri saé -

tam ven-tú - ri saé - cu - li. Et vi - tam ven-tú - ri saé -

(185) (190)

saé - cu - li. A - men, a - men, a - men, a - men, a - men, a - men,

cu - li. A - men, a - men, a - men, a - men, a - men, a - men,

- cu - li. A - men, a - men, a - men, a - men, a - men, a - men,

- cu - li. A - men, a - men, a - men, a - men, a - men, a - men,

- cu - li. A - men, a - men, a - men, a - men, a - men, a - men,

- cu - li. A - men, a - men, a - men, a - men, a - men, a - men,



## b) Agnus Dei I

CD 3

CD 2

37

4

5

The first system of the musical score includes parts for CANTUS, ALTUS, TENOR I., TENOR II., BASSUS I., and BASSUS II. The lyrics are 'A - gnus De - i,'. The notation is in G major and 3/4 time. The CANTUS part begins with a treble clef and a key signature of one sharp (F#). The ALTUS part uses a soprano clef. The TENOR I. and TENOR II. parts use alto clefs. The BASSUS I. and BASSUS II. parts use bass clefs. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

10

A - gnus..... De - - i, A - - gnus

- i, [De - - - i,] A - gnus De - -

- i, [A - gnus De - - - i, A - gnus

A - - gnus De - - - i, A - gnus

A - gnus De - - - i, A - gnus

A - gnus De - - - i, A - gnus

15

De - i, qui tol - lis pec - cá - -  
 - i, qui tol - lis pec -  
 De - i, qui tol - lis,  
 A - gnus De - i, qui tol - lis pec - cá - ta ..... mun -  
 gnus De - i, qui tol - lis pec - cá -

20

ta mun- -di, ..... qui tol - lis pec - cá - ta mun -  
 cá - ta mun - di, qui tol - lis, ..... qui  
 qui tol - lis pec - cá - ta mun - di, .....  
 - di, qui tol - lis pec - cá - ta mun -  
 ta mun- -di, mun - di,  
 qui tol - lis pec - cá - ta mun - -di, .....

25

di, qui tol - lis pec - cá - ta ..... mun - -di,  
 tol - lis pec - cá - ta ..... mun - di, qui tol - lis pec -  
 ..... qui tol - lis pec - cá - ta mun di, qui tol - lis  
 - di, qui tol - lis ..... pec -  
 qui tol - lis pec - cá - ta mun - -di, qui  
 ..... pec - cá - ta mun - di, qui tol -

30

qui tol - lis pec - cá - ta mun - di: mi - se - ré -

- cá - ta mun - di: mi - se - ré - re no -

pec - cá - ta mun - di: mi - se -

- cá - ta mun - di:

tol - lis pec - cá - ta mun - di: mi - se - ré -

lis pec - cá - ta mun - di:

40

re no - - - - - bis, mi - se - ré - re, mi - se -

- - - - - bis, mi - se - ré - re no -

ré - re no - bis, mi - se - ré - re no -

mi - se - ré - re no - - - - - bis,

re no - - - - - bis, mi -

mi - se - ré - re no -

45

ré - re no - - - - - bis, mi - se - ré - re

bis, mi - se - ré - re no - bis, mi - se - ré - re no -

- - - - - bis, mi - se - ré - re no - bis, mi - se -

mi - se - ré - re no - - - - - bis, mi - se - ré - re no - bis,

- se - ré - re no - - - - - bis, mi -

bis, mi - se - ré - re no -



(50)

no - bis, mi - se - ré - re no - bis.  
 - bis, mi - se - ré - re no - bis.  
 ré - re no - bis.  
 mi - se - ré - re no - bis.  
 - se - ré - re no - bis, mi - se - ré - re no - bis.  
 - bis, mi - se - ré - re no - bis.

The relation of this Mass to Pope Marcellus II, who reigned for twenty days in 1555, is uncertain. It is also not clear how the Mass relates to the reforms of the Council of Trent (1545–63), in which the use of polyphony in the church was discussed and deplored by some religious leaders. However, by adopting a transparent style of writing in this Mass, Palestrina countered the criticism that the text in much sacred polyphony could not be heard or understood.

The Credo is always a challenge to a composer because of the importance and length of the text. In this setting, Palestrina abandoned imitation for the sake of clear diction as well as brevity. The voices pronounce a given phrase, not in the staggered manner of imitative polyphony but simultaneously, etching the text in the hearer's consciousness. Palestrina could have employed *falsobordone*—a method that accomplishes this easily and that was used to harmonize the psalm tones in Italian and Spanish churches—as he did in his own *Impropria*. But he avoided its monotony by breaking up the six-voice choir into smaller groups, each with its particular tone color. He reserved the full six voices for climactic or particularly significant words, such as “per quem omnia facta sunt” (by whom all things were made) or “Et incarnatus est” (And was made incarnate). Other texts are sung by three, four, or five voices. Thus some voices do not sing some portions of the text, because there is very little of the usual imitation or repetition.

The section that begins at measure 13 illustrates this flexible approach to musical textures. The group C-A-T<sub>II</sub>-B<sub>I</sub> is answered by the group C-T<sub>I</sub>-T<sub>II</sub>-B<sub>II</sub> singing the same words, “Et in unum Dominum.” Each group pronounces a segment of text in speech rhythm and has its own cadence, in both cases a weak one based on the major sixth-to-octave succession. The “Filius Dei unigenitus” (only-begotten Son of God) is sung by a trio, symbolizing the three-in-one essence of the Trinity, but the texture is now different—it is



fauxbourdon resurrected. Fauxbourdon was frowned upon by Willaert's school as crude and uncouth, but Palestrina applied it to great effect here and elsewhere in the Credo. With its sixths and thirds, it provides relief from the almost constant fifth-third combinations, and it also evokes an aura of a distant, more devout age. Palestrina conserved forward motion by postponing closure. At measure 27 there is a perfect cadence, but it is weakened by the third in the top voice. A truly final cadence is reserved for the end of the next five-voice section, at the phrase "de Deo vero" (measure 38).

Palestrina also avoided monotony by rhythmic means. Accented syllables may occur on any of the beats, and only after a cadence is the normal alternation of down- and upbeat restored. For example, in the section "Et in unum Dominum" the listener hears the following alternation of triple, duple, and single beat units: 3 2 2 3 3 3 3 1 3 2 2.

The text of the Agnus Dei presents a different challenge. It has few words, which must be stretched out to produce a piece of sufficient weight to close the Mass. The composer has ample time for leisurely fugal expositions and development of motives. Palestrina seized the opportunity to indulge in his customary imitative style. Each of the six voices has a chance to sing the opening subject in a fugal exposition that lasts fifteen measures. "Qui tollis peccata mundi" is treated with closer imitations (later fittingly called *stretto*, which means "tight"). Voices sometimes enter only a quarter note apart (minims in the original notation). Each voice places accented syllables on different beats, spinning out its line at its own pace. In plain-chant, the Agnus is sung three times; the last time, the phrase "dona nobis pacem" replaces "miserere nobis." In Palestrina's Mass, the first two statements are combined in Agnus Dei I; the third statement, Agnus Dei II (omitted in this anthology), is scored for seven voices.

TOMÁS LUIS DE VICTORIA (1548–1611)

O magnum mysterium CD 3

a) Motet

38

Cantus

Altus

Tenor

Bassus

O ma\_gnum my-ste-ri - um, et ad-mi-ra-bi -

O ma - gnum my - ste-ri - um,

10

le sa-cra-men - tum, o ma - gnum

et ad-mi - ra - bi-le sa - cra-men - tum, o ma - gnum

O ma - gnum my - ste - ri - um,

O ma - gnum

15

my - ste - ri - um, et ad-mi - ra - bi-le, et ad-mi-ra-bi-

my-ste - ri - um, et ad-mi-ra - bi-le sa-cra-men - tum, et ad-mi-ra-bi-

et ad-mi - ra - bi-le sa - cra-men - tum, et ad-mi-ra-bi-

my-ste-ri - um, et ad-mi-ra - bi-le sa-cra - men - tum, et ad-mi-ra-bi-

Motet from Victoria, *Motectae* (Venice, 1572), ed. Higini Anglès, in Victoria, *Opera omnia* (Barcelona: Instituto español de musicología, 1965–68), Monumentos de la música española, 26:7–9; Mass from Victoria, *Missae . . . liber secundus* (Rome, 1592), ed. Felipe Pedrell, Victoria, *Werke* (Leipzig: Breitkopf & Härtel, 1902–13), 2:6–9. Reproduced by permission of C.S.I.C.

20

le sa - cra - men - tum, ut a - ni - ma - li - a vi - de - rent Do - mi - ni.

le sa - cra - men - tum, ut a - ni - ma - li - a vi - de - rent Do - mi - ni.

le sa - cra - men - tum, ut a - ni - ma - li - a, ut a - ni - ma - li - a vi - de - rent Do - mi - ni.

le sa - cra - men - tum, ut a - ni - ma - li - a vi - de - rent Do - mi - ni.

39

25

num na - tum, vi-de-rent Do-mi-num na - tum,

num na - tum, vi-de-rent Do-mi-num na - tum, ia-cen - tem,

num na - tum, vi-de-rent Do-mi-num na - tum, ia-cen - tem in prae -

num na - tum, ia-cen - tem in prae - se -

[illegible]

40

tem in prae - se - pi - o. O be - a - ta  
prae - se - pi - o. O be - a - ta  
o, in prae - se - pi - o. O be - a - ta  
o, in prae - ce - pi - o. O be - a - ta

Detailed description: This block contains the musical notation for measures 40 through 43. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The music is in G major (one sharp) and 4/4 time. The lyrics are 'tem in prae - se - pi - o. O be - a - ta' for measures 40-41, and 'prae - se - pi - o. O be - a - ta' for measure 42, and 'o, in prae - se - pi - o. O be - a - ta' for measure 43. The basso continuo staff has the lyrics 'o, in prae - ce - pi - o. O be - a - ta'.

45

Vir - go, cu - ius vis - ce - ra me - ru - e -  
Vir - go, cu - ius vi - sce - ra me - ru - e -  
Vir - go, cu - ius vi - sce - ra me - ru - e -  
Vir - go, cu - ius vi - sce - ra me - ru - e -

Detailed description: This block contains the musical notation for measures 45 through 48. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The music is in G major (one sharp) and 4/4 time. The lyrics are 'Vir - go, cu - ius vis - ce - ra me - ru - e -' for measures 45-46, and 'Vir - go, cu - ius vi - sce - ra me - ru - e -' for measures 47-48. The basso continuo staff has the lyrics 'Vir - go, cu - ius vi - sce - ra me - ru - e -'.

50

runt por - ta - re Do - mi - num le - sum Chri - stum. Al - le - lu -  
runt por - ta - re Do - mi - num le - sum Chri - stum. Al - le - lu -  
runt por - ta - re Do - mi - num le - sum Chri - stum. Al - le - lu -  
runt le - sum Chri - stum.

Detailed description: This block contains the musical notation for measures 50 through 53. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The music is in G major (one sharp) and 4/4 time. The lyrics are 'runt por - ta - re Do - mi - num le - sum Chri - stum. Al - le - lu -' for measures 50-51, and 'runt le - sum Chri - stum.' for measures 52-53. The basso continuo staff has the lyrics 'runt le - sum Chri - stum.'.



55 60

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

65

le - lu - ia, al - le - lu - ia, al - le

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu

ia, al - le - lu - ia, al - le - lu - ia, al - le

ia, al - le - lu - ia, al - le - lu - ia, al - le

70

lu - ia, al - le lu - ia.

lu - ia, al - le lu - ia.

lu - ia, al - le lu - ia.

O magnum mysterium, et admirabile  
sacramentum, ut animalia  
viderent Dominum natum,  
iacentem in praesepio.  
O beata Virgo,  
cuius viscera meruerunt portare  
Dominum Iesum Christum. Alleluia.

O great mystery and awesome sacrament, that the animals should see the Lord, newly born, lying in the manger.  
O blessed Virgin, whose womb was worthy of bearing the Lord Jesus Christ. Alleluia.

b) Mass: Kyrie

*A is emphasis*  
*imitation (245)*

41

Cantus Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -

Altus Ky - ri - e e - lei -

Tenor Ky - ri -

Bassus

42

8 - rie e - lei - son, Ky - ri - e e - lei - son.

son, Ky - ri - e e - lei - son.

e e - lei - son. Chri - ste e -

Ky - ri - e e - lei - son. Chri - ste e - lei -

*comes from m. 27 of victoria (245)*

15 Chri - ste e - lei - son. Ky - ri - e e - lei -

Chri - ste e - le - i - son, Chri - ste e - le - i - son. Ky - ri - e e -

- lei - son, Chri - ste e - lei - son. Ky - ri - e e - lei -

- son, e - le - i - son, Chri - ste e - le - i - son.

For the text of the Kyrie, see NAWM 3.

23

son, Ky-ri - e e - lei son.

lei - son, Ky - ri - e e - lei - son.

son, Ky - ri - e e - lei - son, Ky-ri - e e - lei - son.

Ky - ri - e e - lei - i-son, Ky-ri - e e - lei - son.

Like most of Victoria's Masses, this is based on one of his motets, *O magnum mysterium*, which was written for the feast of the Circumcision on January 1. The motet exploits a variety of textures and motives to express successively the mystery, wonder, and joy of the Christmas season.

The motet's fugal opening—paired entrances at the lower fifth, octave, and twelfth—is in strict Palestrina style, except for an expressive license in the subject, which, after an upward leap of a fifth, presses on in the same direction. The composer then turned to a declamatory delivery of the words “ut animalia viderent Dominum natum” (that the animals should see the Lord newly born), resuming the imitative method in the final clause of the sentence, “iacentem in praesepio” (lying in the manger). After a half-measure of silence, the entire choir solemnly exclaims, “O beata Virgo” (O blessed Virgin), the outer voices weaving a florid garland around the slower inner voices as they simultaneously pronounce “Virgo.” A faster euphoric, triple-time, homophonic section articulates the exclamation “Alleluia,” which continues to be reiterated in a melismatic coda that reverts to duple time.

In the Kyrie, Victoria reworked two of the motet's points of imitation. He converted the opening of the motet into a double fugue, using two related subjects fashioned from the motet's single subject. The Mass preserves the device of paired entrances and the harmonic relations between the voices. The *Christe*, as in other imitation Masses, utilizes a freely invented subject. On its return, the “Kyrie” borrows the music of the motet's “iacentem in praesepio” (measures 29–38), reworking the entrances and the counterpoint. Like Palestrina, Victoria strove for complete triadic harmony, although he preferred to end the Kyrie sections with the sound of the perfect consonances.

# ORLANDO DI LASSO (1532–1594)

49

## Motet: *Tristis est anima mea*

CD 3

CD 2

43 5

Cantus

Tri- stis \_\_\_\_\_

Altus 1

Tri- - stis \_\_\_\_\_ est \_\_\_\_\_ a- ni- ma

Altus 2

Tri- - stis \_\_\_\_\_ est a- ni- ma me- - a,

Tenor

Tri- stis est \_\_\_\_\_ a- ni- ma me- a, (tri- - stis \_\_\_\_\_

Bassus

Tri- - stis \_\_\_\_\_ est a- ni- ma me- a, \_\_\_\_\_

7

est a- ni- ma, (tri- stis est a- - ni- ma) me- a \_\_\_\_\_ us- que ad

me- a, \_\_\_\_\_ tri- stis (est a- - ni- ma me- - a) us-

(tri- stis est a- ni- ma me- - a) us- que ad mor- tem, us- (que -

- est a- - ni- ma \_\_\_\_\_ me- a) us- que ad mor- tem, (us- que

(tri- - stis - est a- ni- ma me- a) us- - que ad

"Tristis est anima mea," pp. 89–92 in Orlando di Lasso, *The Complete Motets* 4: Motets for Six Voices from *Primus liber concentuum sacrorum* (Paris, 1564); Motets for Four to Ten Voices from *Modulorum secundum volumen* (Paris, 1565), edited by Peter Bergquist, Recent Researches in the Music of the Renaissance, Vol. 105 (Madison, Wisc.: A-R Editions, Inc., 1996). Used by permission.





29

nunc vi-de-bi-tis, nunc vi-de-bi-tis tur-

-de-bi-tis, nunc vi-de-bi-tis, (nunc vi-de-bi-tis) tur-

-de-bi-tis, nunc vi-de-bi-tis, (nunc vi-de-bi-tis) tur-

-de-bi-tis, nunc vi-de-bi-tis, (nunc vi-de-bi-tis) tur-

-de-bi-tis, (nunc vi-de-bi-tis) tur-bam,

35

-bam, quae cir-cum-da-bit me, (quae cir-cum-da-bit me:) -

-bam, quae cir-cum-da-bit me, quae cir-cum-da-bit -

-bam, quae cir-cum-da-bit me, (quae cir-cum-da-bit me,) quae

-bam, quae cir-cum-da-bit me, quae cir-cum-da-bit me, (quae cir-cum-

quae cir-cum-da-bit me, quae (cir-cum-da-bit me,) quae cir-cum-da-bit me,

40

46 8

vos fu-gam ca-pi-e-tis, vos fu-gam

me: vos fu-gam ca-pi-e-

cir-cum-da-bit me: vos fu-gam ca-pi-e-

-da-bit me,) quae cir-cum-da-bit me: vos fu-gam ca-pi-

(quae cir-cum-da-bit me:) vos fu-gam ca-pi-e-tis,

45

ca-pi-e-tis, (vos fu-gam ca-pi-e-tis,) et e-go va-dam

-tis, vos (fu-gam ca-pi-e-tis,) et e-go va-dam

-tis, vos (fu-gam ca-pi-e-tis,) et e-go va-dam

-e-tis, vos (fu-gam ca-pi-e-tis,) et e-go va-dam

(vos fu-gam ca-pi-e-tis,) et e-go va-dam

51

im-mo-la-ri, et e-go va-dam im-mo-la-ri, (et

im-mo-la-ri, et e-go va-dam im-mo-la-ri, et (e-

im-mo-la-ri, et e-go va-dam im-mo-la-ri, (et

im-mo-la-ri, et e-go va-dam im-mo-la-ri, et

im-mo-la-ri, (et

57

e-go va-dam im-mo-la-ri) pro vo-bis.

-go va-dam im-mo-la-ri) pro vo-bis.

e-go va-dam im-mo-la-ri) pro vo-bis.

(e-go va-dam im-mo-la-ri) pro vo-bis.

e-go va-dam im-mo-la-ri) pro vo-bis.

Tristis est anima mea usque ad mortem:	Sad is my soul, even unto death;
sustinete hic et vigilate mecum:	abide here and watch with me;
nunc videbitis turbam, quae	soon you will see the crowd that
circumdabit me: vos fugam capietis,	will encircle me; you will take flight,
et ego vadam immolari pro vobis.	and I shall go to be sacrificed for you.

This setting of the Respond for Maundy Thursday was published in 1565 and again in the *Magnus opus musicum*, a collection of Lasso's motets issued posthumously in 1604 by his sons. The text is based on the words of Jesus before he was crucified, as reported by Matthew (26:38) and Mark (14:34).

Lasso was famous in his own time for his forceful and imaginative projection of his texts. *Tristis est anima mea* is one of his most deeply moving and vivid settings. The descending-semitone motive, first heard in the bass on "Tristis" (sad) dominates the first nine measures. A consonant suspension in the first two measures prepares the more pungent dissonant suspension in the alto and the unusual suspension in the soprano, which resolves on the downbeat instead of the upbeat. This use of the suspension to achieve emotional tension rather than to prepare a cadence had become common in the mid-century madrigal but was still rare in sacred music. The word "mortem" (death) is underscored with a plagal cadence ending on a hollow chord lacking a third.

The next phrase of the text is split into two units because of their different connotations. "Sustinete" is interpreted not only in the sense of "abide" but also "hold up," for the harmony rises with hesitation in a series of fifths, sixths, and thirds among the parts. The fast motion at "vigilate" (watch out), on the other hand, suggests wakefulness (Jesus reproached his disciples several times for falling asleep on their watch). Lasso avoided a proper cadence at the end of this section (measure 27) to open the way for the declamatory proclamation "nunc videbis" (soon you will see), repeated with increasing fervor at a higher pitch and with fuller sound.

Lasso now resorted to madrigalistic word-painting for "circumdabit me" (will encircle me), illustrated by a circular melodic figure imitated in all the parts, and for "vos fugam capietis" (you will take flight), portrayed by a fugal stretto in which the subject takes off eleven times (like the eleven disciples who ran away when the twelfth, Judas, joined the angry crowd that beat and captured Jesus). Once again Lasso avoided a cadence, impatient to proclaim, note-against-note in all the voices, "et ego vadam immolari pro vobis" (and I shall go to be sacrificed for you).



To end the motet (measure 60), the composer returned to imitation, by both direct and contrary motion, stepping up the pace to the semiminim level (eighth notes in the transcription), over a pedal point, as if to suggest a sprinkling of grains of wheat (*mola*) over the sacrificial victim (the original meaning of *immolare*). Fittingly, this surge of activity leads to the only really full cadence in the work, marking the only period in the Latin text. Thus the words of the respond stimulated not only the rhythms, accents, and contours of the musical motives but the composer's every gesture: harmonic effects, textures, constructive devices such as suspensions and fugal imitation, the weight and placement of cadences, and, of course, clever allusions.

WILLIAM BYRD

50

Full Anthem: *Sing joyfully unto God* CD 3 CD 2

47

9

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

TENOR

BASS

PH46

1001

A1,A2

5469

ORGAN

5

- ly un - to God our strength, un -

God our strength, un - to God our

- ly un - to God our strength, un - to God

Sing joy - ful - ly un - to God our

The Byrd Edition, Vol. II: *The English Anthems*, ed. Craig Monson (London: Stainer & Bell Ltd., 1983), pp. 82–90. ©1983 Stainer & Bell Ltd. Reproduced by permission. The pitch has been transposed up a major third from C to E♭ to conform with how, it is believed, the original scheme of clefs was read.

10 48 10

- to God our strength, our strength. Sing loud, sing  
 strength, un - to God our strength. Sing loud, sing loud -  
 our strength, un - to God our strength. Sing loud, un -  
 strength, our strength, our strength. Sing loud, sing loud,  
 Sing loud, sing

15

loud, sing loud un - to the God of Ja -  
 un - to the God of Ja - cob, un - to the God of Ja -  
 loud un - to the God of Ja - cob, un - to the God of Ja -  
 to the God of Ja - cob, un - to the God of Ja -  
 un - to the God of Ja - cob, the God of Ja -  
 loud un - to the God of Ja - cob, un - to the God of Ja -

49

11

- cob. Take the song, and bring forth—  
- cob. Take the song, and — bring- forth the  
- cob. Take the song, the— song, the song, and bring  
- cob. Take the song, take the song, the song,  
- cob. Take the song, take the song, the— song, and bring forth—  
- cob. Take the song, take the song,

20

— the tim - brel, the plea-sant harp  
tim - brel, and bring forth — the tim - brel, the plea-sant  
forth the tim - brel, and bring forth the tim - brel, the tim -  
and bring forth the tim - - brel,  
— the tim - brel, and bring forth the tim - brel, the  
and bring forth — the tim - brel,



25

and the vi - ol,  
harp, the plea-sant harp and the vi -  
brel, the plea-sant harp and the vi - ol,  
the plea-sant harp and the vi - ol, the plea - sant harp,  
plea-sant harp and the vi - ol, the plea - sant  
the plea - sant harp, the plea-sant harp and the vi - ol, and the

30

the plea-sant harp and the vi - ol, and the vi - ol.  
ol and the vi - ol. Blow the trum-pet  
the vi - ol, and the vi - ol.  
the plea-sant harp and the vi - ol. Blow the trum-pet  
harp, the plea-sant harp and the vi - ol. Blow the trum-pet  
vi - ol, and the vi - ol. Blow the trum-pet

Blow the trum-pet in the new moon, in the new moon, in the new  
 in the new moon, in the new moon, in the new moon,  
 Blow the trum-pet in the new moon, blow the trum-pet in the new  
 in the new moon, in the new moon, blow the trum-pet in the new moon,  
 in the new moon, blow the trum-pet in the new moon, in the new  
 in the new moon, blow the trum-pet in the new moon,

35

moon, blow the trum-pet in the new moon, in the new moon,  
blow the trum-pet in the new moon, in the new moon,  
moon, blow the trum-pet in the new moon,  
blow the trum-pet in the new moon, blow the trum-pet in — the new moon,  
moon, blow the trum-pet in the new moon, in — the new moon, —  
blow the trum-pet in the new moon, blow the trum-pet in the new moon, —  
blow the trum-pet in the new moon, blow the trum-pet in the new moon, —



50 50 12

day, and at our feast day. For  
at our feast day, and at our feast day.  
day, our feast day, and at our feast day. For  
at our feast day, and at our feast day. For  
and at our feast day, our feast day. For  
feast day, and at our feast day. For

this is a sta-tute for Is-ra-el, and a  
For this is a sta-tute for Is-ra-el,  
this is a sta-tute for Is-ra-el,  
this is a sta-tute for Is-ra-el, and a law  
this, for this is a sta-tute for Is-ra-el,  
this is a sta-tute for Is-ra-el, and a





65

and a law of the God of Ja - - - cob, and a

of the God of Ja - - - cob, and a

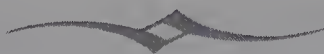
God of Ja - cob, and a law of the God of Ja - - -

and a law of the God of Ja - cob, of Ja - cob,

— of Ja - - cob, Ja - cob, and a law of the God of Ja - -

Ja - cob, of the God of Ja - cob, and a law

[illegible]



This setting of the first four verses of Psalm 81<sup>1</sup> was one of the most popular of Byrd's anthems. It belongs to the category of full anthem, which is the English equivalent of a choral motet, as opposed to the verse anthem, which was scored for soloists with instrumental accompaniment. Some of the sources for the full anthems include an organ accompaniment, but it is probably not by Byrd.

A comparison with the compositional methods of Palestrina, Lasso, and Victoria helps isolate the traits that are distinctively Byrd's. Cadences are more frequent, imitation is almost constant but freer, homophony is rare, and the voice lines are more angular and energetic.

The cadences, limited to the tonic and dominant (apart from one on the dominant of the dominant in measure 23), make the structure clear and anchor the work solidly in the major mode. The opening point of imitation, involving only four of the six parts, treats the subject freely, answering the rising fifth with a second, fourth, and octave. Vigorous leaps, which Byrd and Lasso used more often than the other two composers, bring to life texts such as "Sing loud" (measures 10ff.) or "Take the song, and bring forth the timbrel" (tenor, measures 16ff.). A line made up almost entirely of leaps—even two successive rising fourths (the bass at measure 14)—is not unusual. A conspicuous evocation of the text stands out in the fanfares at "Blow the trumpet in the new moon" (measures 30–38). Homophonic texture is infrequent. The vertical harmony at measures 50–54 must have been inspired by the text "For this is a statute." Similarly, the music on the final line, "and a law of the God of Jacob," illustrates the idea of rule through a long fugal section.

Byrd paid close attention to the rhythm of the words as well as their meaning. Unstressed syllables are pronounced or begin on weak beats. Stressed syllables fall on the down- or upbeat of the *alla breve* measure (whole notes of the transcription) or are accented by syncopation.

# GIULIO CACCINI (CA. 1550–1618)

# 51

## Madrigal: *Vedrò 'l mio sol* CD 3

[♩ = 80] 51

Ve- drò'l mio sol, ve- drò'l mio

sol, ve- drò pri- ma ch'io muo- ia Quel so- spi- ra- to

gior- no Che fac- cia'l vo- stro rag- gio à me ri- tor- no.

*Le nuove musiche* (Florence, 1602). H. Wiley Hitchcock, ed., *Giulio Caccini: Le nuove musiche* in *Recent Researches in the Music of the Baroque Era*, Vol. 9 (Madison, Wisc.: A-R Editions, Inc., 1970), pp. 81–85. Reprinted by permission. Abbreviations used in the score—*senza mis.*: *senza misura*, freely, without beating the measure; *escl.*: *esclamazione*, a decrescendo after attacking a note, followed by a sforzando.



15 [escl] [tr]

O mia lu-ce, o mia gio-ia, O mia lu-ce, o mia gio-

[p] [p] [p] [p] [p] [p]

6 11 #10 6 4 #3

[senza mis.] 20 [tr] [rit.]

ia, Ben più m'è dol- c' il tor- men- tar per vu- i Che'l gio- ir per al- tru-

11 #10 6 11 #10 14

52 [a tempo] 25 [escl]

i. Ma sen-za mor-te io non po- trò sof- fri- re Un sì lun-

# 6 # 13

30

- go mar- ti- re; E s'io mor-rò, mor-rà mia spe- mean-

[p] [p] [p] [p] [p] [p]

#10 11 11 #10 b b

[< >] 35 [senza mis.]

co- ra Di ve- der mai d'un sì bel dì, di ve- der mai d'un sì bel

[a tempo]

dì l'au- ro- ra, d'un sì bel dì l'au- ro- ra.

45

O mia lu- ce, o mia gio- ia, O mia

[tr] [senza mis.] 50

lu- ce, o mia gio- ia, Ben più m'è dol- c'il tor- men- tar per vu-

53

[rit.] [tr] [a tempo] 55

i Che'l gio-ir per al- tru- i. Ma sen-za mor-te jo non po-

6 11 10 14 #

trò sof- fri- re Un sì lun- go mar-

6 # # #10 11

60 ti - re; E s'io mor- rò, mor- rà mia spe- me an- co- [tr]

11 #10 b b 11 #10

[senza mis.] 65 [a tempo]

ra Di ve- der mai d'un sì bel dì, di ve- der mai d'un sì bel dì l'au-ro-

b b

ra, d'un sì bel dì l'au- ro-

ra. *[tr]*

Vedrò 'l mio sol, vedrò prima ch'io muoia  
 Quel sospirato giorno  
 Che faccia 'l vostro raggio à me ritorno.  
 O mia luce, o mia gioia,  
 Ben più m'è dolc' il tormentar per vui  
 Che 'l gioir per altrui.  
 Ma senza morte io non potrò soffrire  
 Un sì lungo martire;  
 E s'io morirò, morrà mia speme ancora  
 Di veder mai d'un sì bel dì l'aurora.

—GIOVANNI BATTISTA OR  
 ALESSANDRO GUARINI

I'll see my sun; before I die.  
 I'll see that wished-for day,  
 when your ray returns to me.  
 O my light, O my joy,  
 much sweeter is my torment for you  
 than delight in others.  
 But without death I cannot suffer  
 such a long martyrdom.  
 And if I die, will die my hope  
 to see ever again the dawn of such a beautiful day.



Caccini boasted in his foreword to *Le nuove musiche* that this madrigal was among those received “with loving applause” in Bardi’s Camerata around 1590. Each line of poetry is set as a separate phrase, ending either in a cadence or in a sustained note or pair of notes. This convention (and the many repeated notes in speech rhythm) was characteristic of the airs improvised on melodic formulas throughout the sixteenth century. At a number of the cadences, Caccini wrote out the embellishments that singers customarily added, for example at the words “muoia” (measure 7) and “aurora” (measures 70–72). Caccini, himself a singer, indicated the ornaments because he did not trust others to improvise appropriately. Other refinements that Caccini considered essential to performance—although not always indicated in the score—are crescendos and decrescendos, trills and turns (called *gruppi* or *groppi*), rapid repetitions of the same pitch (called *trilli*), *esclamazioni*—decrescendo after attacking a note, then *sforzando*—and departures from strict observance of the printed note values, or what we call *tempo rubato*. He described these and gave examples of some of them in his foreword. The editor of *Vedrò 'l mio sol* has suggested the placement of some of these effects in brackets.

For emotional effect, Caccini borrows from oratory the device of heightened repetition, as in measures 35–37 and 43–48. He repeats the text and music of the last lines, as was customary in the polyphonic madrigal. However, he forsakes contrapuntal part-writing for a simple chordal accompaniment cued by a figured bass, in order that the words and melody will hit the listener with full force. Hardly a trace of modality remains in this tonally organized song in G major, with modulations to the dominant and relative minor.

JACOPO PERI (1561–1633)

52

Le musiche sopra l'Euridice [CD 3]

a) Prologue, Tragedy: *Io, che d'alti sospir*

54

LA TRAGEDIA

1. Io che d'alti sospir vaga e di pianti, Spar-s'or di doglia, hor di minaccie il volto, Fei negl'ampi teatri al popol folto Scolorir di pietà volti e sembianti. RITORNELLO

PROLOGUE: TRAGEDY

- |   |  |
|---|--|
| 1. Io, che d'alti sospir vaga e di pianti,<br>Spar-s'or di doglia, hor di minaccie il volto,<br>Fei negl'ampi teatri al popol folto<br>Scolorir di pietà volti e sembianti. | I, who with deep sighs and tears am smitten,<br>my face, covered now with grief, now with menace,<br>once in ample theatres crowded with people<br>made their faces turn pale with pity.   |
| 2. Non sangue sparso d'innocenti vene,<br>Non ciglia spente di tiranno insano,<br>Spettacolo infelice al guardo umano,<br>Canto su meste e lagrimose scene.                 | Not of blood spilled from innocent veins,<br>nor of eyes put out by an insane tyrant,<br>but of a spectacle unhappy to human sight,<br>do I sing on this sad and tearful stage.            |
| 3. Lungi via, lungi pur da' regi tetti<br>Simulacri funesti, ombre d'affanni:<br>Ecco i mesti coturni e i foschi panni<br>Cangio, e desto ne i cor più dolci affetti.       | Stay far from under this royal roof,<br>dismal images, shadows of anguish.<br>Behold, the gloomy buskins and the dark rags<br>I transform, and awaken in the hearts sweeter<br>affections. |

Note values reduced by half. Original barring retained. Time signatures added by the editor are in brackets; editorial accidentals are above the staff. In the Prologue, the composer intended that rhythmic adjustments be made in the strophes. Peri, *Le musiche sopra l'Euridice* (Florence, 1601), pp. 2, 11–12, 14–17.

4. Hor s'avverrà che le cangiate forme  
Non senza alto stupor la terra ammiri.

Tal ch'ogni alma gentil ch'Apollo ispiri  
Del mio novo cammin calpesti l'orme,

5. Vostro, Regina, fia cotanto alloro,  
Qual forse anco non colse Atene, o Roma,  
Fregio non vil su l'onorata chioma,  
Fronda Febea fra due corone d'oro.

6. Tal per voi torno, e con sereno aspetto  
Ne' reali Imenei m'adorno anch'io,  
E su corde più liete il canto mio  
Tempro, al nobile cor dolce diletto.

7. Mentre Senna real prepara intanto  
Alto diadema, onde il bel crin si fregi

E i manti e' seggi de gl'antichi regi,  
Del Tracio Orfeo date l'orecchie al canto.

Now, if it should happen that the changed forms  
not without great amazement the world should  
admire,

so that every gentle genius whom Apollo inspires  
takes up the tracks of my new path,

Yours, Queen, will be so much laurel  
that perhaps not even Athens or Rome won more,  
no mean ornament on the honored head,  
a leafy branch of Phoebus between two crowns.

Thus for you I return, and with a serene countenance  
at this royal wedding I too adorn myself,  
and with happier notes my song  
I temper, for the noble heart's sweet delight.

Meanwhile the royal Seine prepares  
a lofty diadem with which the beautiful hair to  
crown  
and the cloaks and thrones of ancient kings;  
to the song of the Thracian Orpheus, lend your ears.

b) Tirsi: *Nel pur ardor*

55

5

TIRSI

10

Nel pur ar - dor del - la più bel - la stel - la Au - rea fa - cel - la  
Lie - to I - me - neo d'al - ta dol - cez - za un nem - bo Tra - boc - ca in grem - bo

di bel foc' ac-cen - di, E qui di-scen - di su l'au-ra - te piu - me,  
for-tu - na - ti a-man - ti E tra bei can - ti di so - a-vi a mo - ri.

11 #

15

Gio-con-do Nu - me, E di ce-le - ste fiam - ma L'a - ni-me in-fiam - ma.  
Sve-glia nei co - ri u - na dol - ce au - ra un ri - so Di Pa - ra - di - so.

#

20

## TIRSI

Nel pur ardor della più bella stella  
Aurea facella di bel foc' accendi,  
E qui discendi su l'aurate piume,  
Giocondo Nume, e di celeste fiamma  
L'anime infiamma.

Lieto Imeneo d'alta dolcezza un nembo  
Trabocca in grembo a' fortunati amanti  
E tra bei canti di soavi amori  
Sveglia nei cori una dolce aura, un riso  
Di Paradiso.

With the pure flame of the brightest star  
light the golden torch with beautiful fire  
and here descend on golden wings,  
O happy god, and with celestial fire  
the souls inflame.

Happy Hymen, let your shower of lofty sweetness  
overflow into the breasts of the fortunate lovers  
and, amidst pretty songs of delightful loves,  
stir in their hearts a gentle breeze, a smile  
of Paradise.



c) Dafne: *Per quel vago boschetto*Arcetro: *Che narri, ohimè*Orfeo: *Non piango e non sospiro*

56

DAFNE

*Per quel va-go bo-schet-to, O-ve ri-gan-do i fio-ri Len-to tra-scor-re il fon-te de-gl'al-*

*lo-ri, Pren-dea dol-ce di-let-to Con le com-pa-gne sue la bel-la spo-sa.*

*Chi vi-o-let-ta, o ro-sa Per far ghir-land' al cri-ne To-gliea dal pra-to, o dal-l'a-cu-*

*-te spi-ne, E qual po-sand' il fian-co Su la fio-ri-ta spon-da Dol-ce can-*

57

*ta-va, al mor-mo-rar dell'on-da. Ma la bel-la Eu-ri-di-ce Mo-vea dan-zan-do il*

piè sul ver - de pra - to, Quand'ahi ria sor - te a - cer - ba! An-gue cru-do, e spie -

25  
ta - to, Che ce-la - to gia - cea tra' fio - ri e l'er - ba, Pun - se-le il piè con si ma -

li - gno den - te, Ch'im-pa-li - di re-pen - te Co-me rag - gio di sol che nu - be a

30  
dom - bri E dal pro-fon-do co-re Con un so-spir mor-ta - le Si spa-ven-to-so ohi-mè so-spin-se

35  
fuo - re. Che, qua-si a-ves - se l'a - le, Giun-se o-gni Nin - fa al do-lo-ro - so suo - no, Et

40

el - la in ab-ban-do - no Tut - ta la - scios - si all' or nel - l'al - trui brac - cia. Spar - gea il bel vol -

45

to, e le do-ra - te chio-me Un su-dor viè più fred-d'as-sai che giac - cio. In - di s'u-dio'l tuo

no-me Tra le lab-bra so-nar fred-d'e' tre-man-ti E, vol-ti gl'oc-chi al cie-lo, Sco-lo -

50

ri-to il bel vol-to, e' bei sem-bian-ti, Res-tò tan - ta bel-lez-za im - mo - bil gie

58

ARCETRO

55

lo. Che nar-ri, ohi - mè, che sen-to? Mi - se-ra Nin - fa, e

60 ORFEO

più mi - se-ro a-man - te, Spet - ta - col di mi - se - ria e di tor - men - to! Non



80 To - sto ve - drai — ch'in va - no Non chia - ma - sti mo - ren - do il — tuo con - sor - te. Non

85 son, non son lon - ta - no: Io ven - go, o ca - ra vi - ta, o ca - ra mor - te

## DAFNE

Per quel vago boschetto,  
 Ove, rigando i fiori,  
 Lento trascorre il fonte degl'allori,  
 Prendea dolce diletto  
 Con le compagne sue la bella sposa,  
 Chi violetta o rosa  
 Per far ghirland' al crine  
 Togliea dal prato o dall'acute spine,  
 E qual posand' il fianco  
 Su la fiorita sponda  
 Dolce cantava al mormorar dell'onda;  
 Ma la bella Euridice  
 Movea danzando il piè sul verde prato  
 Quand'ahi ria sorte acerba,  
 Angue crudo e spietato  
 Che celato giacea tra fiori e l'erba  
 Punsele il piè con sì maligno dente,  
 Ch'impalidì repente  
 Come raggio di sol che nube adombri.  
 El dal profondo core,  
 Con un sospir mortale,  
 Si spaventoso ohimè sospinse fuore,  
 Che, quasi avesse l'ale,  
 Giunse ogni Ninfa al doloroso suono.  
 Et ella in abbandono  
 Tutta lasciossi all'or nell'altrui braccia.  
 Spargea il bel volto e le dorate chiome

Un sudor viè più fredd' assai che giaccio.

In the beautiful thicket,  
 where, watering the flowers,  
 slowly courses the spring of the laurel,  
 she took sweet delight  
 with her companions—the beautiful bride—  
 as some picked violets, others roses,  
 to make garlands for their hair,  
 in the meadow or among the sharp thorns.  
 Another, lying on her side  
 on the flowered bank,  
 sang sweetly to the murmur of the waves.  
 But the lovely Eurydice  
 dancingly moved her feet on the green grass  
 when—O bitter, angry fate!—  
 a snake, cruel and merciless,  
 that lay hidden among flowers and grass  
 bit her foot with such an evil tooth  
 that she suddenly became pale  
 like a ray of sunshine that a cloud darkens.  
 And from the depths of her heart,  
 a mortal sigh,  
 so frightful, alas, flew forth,  
 almost as if it had wings;  
 every nymph rushed to the painful sound.  
 And she, fainting,  
 let herself fall in another's arms.  
 Then spread over her beautiful face and her  
 golden tresses  
 a sweat colder by far than ice.

Indi s'udio 'l tuo nome  
Tra le labbra sonar fredd'e' tremanti  
E volti gl'occhi al cielo,  
Scolorito il bel volto e' bei sembianti,  
Restò tanta bellezza immobil gielo.

And then was heard your name, sounding  
between her lips, cold and trembling,  
and her eyes turned to heaven,  
her beautiful face and mien discolored,  
this great beauty was transformed to motionless ice.

## ARCETRO

Che narri, ohimè, che sento?  
Misera Ninfa, e più misero amante,  
Spettacol di miseria e di tormento!

What do you relate, alas, what do I hear?  
Wretched nymph, and more unhappy lover,  
spectacle of sorrow and of torment!

## ORFEO

Non piango e non sospiro,  
O mia cara Euridice,  
Ché sospirar, ché lacrimar non posso.  
Cadavero infelice,  
O mio core, o mia speme, o pace, o vita!  
Ohimè, chi mi t'ha tolto,  
Chi mi t'ha tolto, ohimè! dove sei gita?  
Tosto vedrai ch'in vano  
Non chiamasti morendo il tuo consorte.  
Non son, non son lontano:  
Io vengo, o cara vita, o cara morte.

I do not weep, nor do I sigh,  
O my dear Eurydice,  
for I am unable to sigh, to weep.  
Unhappy corpse,  
O my heart, O my hope, O peace, O life!  
Alas, who has taken you from me?  
Who has taken you away, alas? Where have you gone?  
Soon you will see that not in vain  
did you, dying, call your spouse.  
I am not far away;  
I come, O dear life, O dear death.

—OTTAVIO RINUCCINI



*Euridice*, on a text by Ottavio Rinuccini (1562–1621), with music by Jacopo Peri, is the earliest opera to survive in a complete score. It was produced for the wedding in 1600 of Henry IV of France and Maria de' Medici in Florence (though the music for some of the parts was then replaced by Caccini's version) and published the following year.

The three excerpts from Peri's *Euridice* illustrate three styles of monody found in this work. Only one of the styles is truly new. The Prologue (a) is modeled on the strophic aria for singing verses as practiced throughout the sixteenth century. Each line of verse is sung to a melodic scheme that consists of a repeated pitch and a cadential pattern ending in two sustained notes. A ritornello separates the strophes.

Tirsi's song (b) is also a kind of aria, but it is markedly rhythmic and tuneful, and the cadences at the ends of lines are harmonically stronger, being mostly dominant–tonic. It is framed by a “symphony” that despite its brevity is the longest purely instrumental interlude in the score.

Finally, Dafne's speech and the reactions to it of Arcetro and Orfeo (c) are true examples of the new recitative. The chords specified by the basso continuo and its

figures have no rhythmic profile or formal plan and are there only to support the voice's recitation, which is free to imitate the rhythms of speech. The voice returns frequently to pitches consonant with the harmony on the main accents of the poetic line, but it wanders from the chordal tones of the accompaniment on syllables that would not be sustained in a spoken recitation. Only some line endings are marked by cadences; many are elided.

In the midst of preparations for the wedding of the legendary musician Orfeo and the nymph Euridice, Dafne reports that Euridice, while picking flowers to make a garland for her hair, was bitten by a snake and died. There is a natural progression in Dafne's speech; at first it is emotionally neutral, consonant, and slow-changing harmonically. As she tells of Euridice's fatal snakebite, it becomes more excited, with more dissonances, sudden changes of harmony, and fewer cadences, and the bass moves more quickly.

The responses to the news by Arcetro and Orfeo are also in the new recitative style but made more lyrical by the melodic construction with quasi-repetitions and sequences.

CLAUDIO MONTEVERDI (1567–1643)

53

Madrigal: *Cruda Amarilli* CD 3 CD 2

5913

Canto

Alto

Tenore

Quinto

Basso

6014

7









Monteverdi, *Il quinto libro de madrigali a cinque voci* (Venice, 1606). *Tutte le opere di Claudio Monteverdi*, ed. G. Francesco Malipiero (© Copyright 1929 by Universal Edition A.G., Vienna), 5:1–4. Copyright renewed. All rights reserved. Used by permission of European American Music Distributors Corp. Sole U.S. and Canadian Agent for Universal Edition, Vienna.



ahi las - so

las - so

las - so Che col no-me anco - ra D'a-mar

las - so Che col no-m'anco - ra D'a-mar ahi

las - so Che col no-m'anco - ra D'a-mar ahi

18

ahi las - so a\_ma - ra - men-te a\_ma - ra - men-te in -

ahi las - so a\_ma - ra - men-te a\_ma - ra - men-te in -

las - so a\_ma - ra - men-te in -

61 15

A - ma - ril - li A - ma - ril - li

A - ma - ril - li A - ma - ril - li

- se - gni A - ma - ril - li A - ma - ril - li

- se - gni A - ma - ril - li A - ma - ril - li

- se - gni A - ma - ril - li

30 62 16

del can-di-do li-gu-stro Più can-di-dae più bel-la

del can-di-do li-gu-stro Più can-di-dae più bel-la Ma del-

del can-di-do li-gu-stro Più can-di-dae più bel-la

del can-di-do li-gu-stro Più can-di-dae più bel-la Ma del.l'A-spi-do

Ma del l'Aspi-do sor-do E più sor-da

l'a-spi-do sor-do E più sor-da e

Ma del l'A-spi-do sor-do E più sor-da

sor-do E più sor-da

Ma del l'A-spi-do sor-do E più sor-da

41 63 17

e più fe-ra e più fu-ga-ce e più fu-ga-ce

più fe-ra e più fu-ga-ce e più fu-ga-ce Poi che col

e più fe-ra e più fu-ga-ce e più fu-ga-ce Poi che coldir t'of-

e più fe-ra e più fu-ga-ce e più fu-ga-ce

e più fe-ra e più fu-ga-ce e più fu-ga-ce Poi che coldir t'of-

Poi che col dirt'offen do I mi mor -

dirt'of\_fen do

fen do Poi che col dir t'of fen do

Poi che col dir t'of fen do I mi mor - ro

fen do I mi mor - rò ta cen do

1) Nell'originale:

52

rò

ta cen do poi che col

I mi mor - rò ta cen do poi che col dir t'of -

Poi che col dir t'of fen do

Poi che col dir t'of fen do I mi mor - rò ta -

I mi mor - rò ta cen do

dir t'of\_fen do

Poi che col dir t'of -

fen do I mi mor - rò poi che col dir t'of fen -

I mi mor - rò

I mi mor - rò

cen do Poi che col dir t'of fen do

I mi mor - rò

62

fen - do I mi mor - rò I mi mor - rò ta - cen - do.

do I mi mor - rò ta - cen - do.

I mi mor - rò I mi mor - rò ta - cen - do.

I mi mor - rò I mi mor - rò ta - cen - do.

I mi mor - rò I mi mor - rò ta - cen - do.

Cruda Amarilli che col nome ancora  
D'amar, ah! lasso, amaramente insegna.  
Amarilli del candido ligustro,  
Più candida e più bella,  
Ma dell'aspido sordo  
E più sorda e più fera e più fugace.  
Poi che col dir t'offendo  
I mi morò tacendo.

—GIOVANNI BATTISTA GUARINI

Cruel Amaryllis, who with your name  
to love, alas, bitterly you teach.  
Amaryllis, more than the white privet  
pure, and more beautiful,  
but deeper than the asp,  
and fiercer and more elusive.  
Since telling I offend you,  
I shall die in silence.

The text of this madrigal, a speech from Giovanni Battista Guarini's *Il pastor fido*, is one of eleven in Monteverdi's fifth book of madrigals (1605) that are drawn from this pastoral verse play. Here, in the second scene from the first act, Mirtillo complains that Amaryllis is spurning his love. The speech begins with a pun on the name Amarilli, whose stem "amar" can be a contraction either of "amare" (to love) or "amaro" (bitter). With her name, Mirtillo protests, Amaryllis teaches how to love bitterly. Monteverdi seized the bitter mood of the opening words "Cruda Amarilli" with the canto's suspended seventh against the bass; this resolves in an even more biting dissonance, a minor ninth. The same pattern is then repeated a fourth higher. But then, echoing the text's sardonic humor, Monteverdi lightens the mood by setting the next half-line in a dancelike dotted rhythm that takes us without a pause into the next line, which mixes the jeering laughter of sixteenth notes with the crudest dissonances of the piece.

This madrigal was already in circulation in 1598, the date of an imaginary dialogue in which these violations of the contrapuntal rules for the treatment of dissonance were criticized in Giovanni Maria Artusi's *L'Artusi overo delle imperfettioni*

\*SRrev, p. 528: 4: 20.



*della moderna musica* (The Artusi, or Imperfections of Modern Music) of 1600. One interlocutor in the dialogue particularly objected to measures 12–14, which he quoted,\* pointing out that the soprano part in measure 13 failed to agree with the bass. The *A*, a ninth, appears out of nowhere and leaps to a seventh, *F*. The other interlocutor in the dialogue defends the passage, arguing that if one imagines a *G* on the first beat of the soprano part, the figure is like an *accento*, an improvised embellishment common at this time, replacing the stepwise motion *G–F–E* with *G–A–F–E*. Such written-out embellishments, or diminutions, as they were called, also season the harmony with runs in measure 12. The grating dissonances of measure 2 can also be explained as the diminution of the leaps *D–B* and *B–G* in the upper parts. Although some of Monteverdi's dissonances may thus be rationalized as embellishments, their real motivation was to convey through harmony, rather than through the graphic images of some earlier madrigals, the meaning and feeling of the poet's message. In his preface to the fifth book of madrigals of 1605, in which this composition was published, Monteverdi called his approach a second practice (*seconda pratica*) that set composers free to violate, for the sake of expressing a text, some of the strict rules of the first practice taught in the manuals on counterpoint.

*Cruda Amarilli* typifies the flexible, animated, evocative, and variegated style of Monteverdi's polyphonic madrigals. It is rich in musical invention, humorous yet sensitive, and audacious yet perfectly logical in its harmonies.

# CLAUDIO MONTEVERDI

54

## L'Orfeo

a) Prologue, La Musica: *Dal mio Permesso* CD 4

1

Dal mio permesso a . ma . to a voi ne

ve . gno in . cli . ti e . roi san . gue gen . til de Re . gi di

cui nar . ra la fa . ma ec . cel . si pre . gi ne

giun . ge al ver perch'è trop . p'al . to il se . gno.

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**Ritornello**

11

14 2

Io la mu - si - ca son ch' ai dol - ci ac - cen - ti so far tran - qui - lo

*p*

o - gni tur - ba - to co - re et hor di no - bi - l' i - ra et hor d' a -

19

mo - re pos - s' in - fiammar le più ge - la - te men - ti.

## Ritornello

25 3

Io su ce . te . ra d'or      can . tan . do so      glio mor . tal o . rec . chio

lu . sin . gar      ta . l'ho . ra      e in que . sta gui . sa a l'ar . mo .

30

nia so . no . ra      de la li . ra del ciel più l'al . me in . vo . glio .



## Ritornello

36 4

Quin - ci a dir. vi d'Orfeo de. sio mi spro. . . na, d'Or. feo che tras. se

al suo can. tar le fe. re e ser. vo fe' l'In. fer. no a sue pre.

41

- ghie. re Glo. ria im. mortal di Pin. do e d'E. li. co. na.

## Ritornello

47 5

Hor mentrei cantial . ter . no hor lie . ti hor me . sti non si mo . va

Au . gel . lin fra que . ste pian . te ne s' o . da

52

in que . ste ri . ve on . da so . nan . te et o . gni au .

54

ret - ta in suo cam - min s'ar - re - sti.

### Ritornello

6

58

## MUSIC

Dal mio Permesso amato a voi ne vegno,  
Incliti Eroi, sangue gentil de' Regi  
Di cui narra la Fama eccelsi pregi,  
Ne giunge al ver perch'è tropp'alto il segno.

Io la Musica son, ch'ai dolci accenti  
So far tranquillo ogni turbato core,  
Et hor di nobil' ira et hor d'amore  
Poss' infiammar le più gelate menti.

Io su cetera d'òr cantando soglio  
Mortal orecchio lusingar tal' hora  
E in questa guisa a l'armonia sonora  
De la lira del ciel più l'alme invoglio.

Quinci a dirvi d'Orfeo desio mi sprona,  
D'Orfeo che trasse al suo cantar le fere  
E servo fè l'Inferno a sue preghiere  
Gloria immortal di Pindo e d'Elicona.

Hor mentre i canti alterno hor lieti, hor mesti,  
Non si mova augellin fra queste piante,  
Ne s'oda in queste rive onda sonante,  
Et ogni aurette in suo cammin s'arresti.

From my beloved Permessus I come to you,  
Illustrious heroes, noble blood of kings,  
of whom Fame relates their lofty worth,  
yet falls short of the truth because the standard  
is too high.

I am Music, who, through sweet accents  
know how to quiet every troubled heart,  
now with noble ire and now with love,  
I can inflame the most frozen spirits.

I, on a kithara of gold am used to singing,  
charming mortal ears on occasion,  
and in this guise to the sonorous harmony  
of the heavenly lyre, the spirits beguile.

Hence to tell you of Orpheus the desire spurs me:  
of Orpheus, who with his singing attracted the beasts,  
and made a servant of Hell with his pleas,  
immortal glory of Pindus and Helicon.

Now while I alternate happy and sad songs,  
not a bird moves among these trees,  
nor is heard on these shores a resounding wave,  
and every little breeze arrests its course.

b) Act II, Orfeo: *Vi ricorda* (excerpt)

CD 4

CD 2

7 18 **Ritornello** (b)



3

ORFEO

8

19

Vi ri - cor - da o bo - schi ombro - si Vi ri - cor - da o boschi om -

7

bro - si de' miei lung'h'aspri tor - menti quando i sassi ai miei la - men - ti rispondean fat - ti pie -

- to - si Vi ri - cor - da o bo - sch'om - bro - si, vi ri - cor - da o bo - sch'om - bro - si.

## ORPHEUS

Vi ricorda, o boschi ombrosi,  
de' miei lung'h' aspri tormenti,  
quando i sassi ai miei lamenti  
rispondean, fatti pietosi?

Do you recall, o shady woods,  
my long, bitter torment,  
when the stones to my laments  
replied, pitiable deeds?

c) Messenger: *In un fiorito prato*

Orfeo: *Tu se' morta*

Chorus: *Ahi caso acerbo*

9 20

MESSAG.

In un fio - ri - to pra - to con

l'al - tre sue com - pa - - - gne gi - va co - gliendo fio - ri per

far - ne u - na ghirlan - da a le sue chio - me, quand'an - gue in - si - dio - so ch'e.

8

- ra fra l'erbe asco-so, le pun-se un piè con ve-le-no-so den-te.

10 21

Ed ec-co imman-ti-nente sco-lo-rir-si il bel vi-so

3 4 3

12

e nei suoi lumi sparir que lam-pi ond'ella al sol fea scor-no al-

- l'hor noi tut-tesbi-got-ti-te e me-ste le fummo intor-no ri-chia-

17

- mar tentando li spir-ti in lei smarri-ti con l'onda fresca e con possen-ti carmi, ma

nul-la val-sè ahi las-sa ch'el-la i languì-di lu-mi alquan-to apren-

22

- do e te chiamando Orfe-o, Or-fe-o Do-po un gra-ve so-

- spi-ro spi-rò fra queste braccia ed io ri-ma-si piena il cor di pie-

28

11 22

- ta-de e di spa-ven-to.

PASTORE

Ahi ca-so acer-bo ahi fat'empio e crude-le, Ahi

PASTORE 12 23

stelle ingiu-rio-se, ahi ciel a-va-ro. A l'a-ma-



54 CLAUDIO MONTEVERDI *L'Orfeo: Tu se' morta*

34

ra novel . la rassembral' infeli . ce un mu . to sas . so che per trop . po do . lor non

4

può do - ler - si; Ahi ben avrebbe un cordi Tigre o d'Orsa chi non sentis - se

40

del tuo mal pie - ta - te, pri - vo d'ogni tuo ben mi - se - ro a - man - te.

6 4 5 3

ORFEO 13 24

Tu se' mor . ta se' mor . ta mia vi .

*Un organo di legno e un chitarone*

ta ed io respi - ro, tu se' da me par-ti - ta,

se' da me par-ti - ta per mai più,      mai più non torna-re ed io ri-man.

This system consists of three staves. The top staff is the vocal line in treble clef, featuring a series of eighth and sixteenth notes. The middle and bottom staves are the lute accompaniment in treble and bass clefs, respectively, with chords and moving lines.

51  
- go,      no,      no,      che se i ver-si al-cu-na co - sa pon - no,

This system continues the musical piece. It features three staves. The vocal line begins with a measure rest followed by a half note, then continues with eighth and sixteenth notes. The lute accompaniment provides harmonic support with chords and moving lines.

n'andrò si - cu - ro a più profon - di a - bis - si      e in - te - ne - ri - to il

This system continues the musical piece. It features three staves. The vocal line has a mix of eighth and sixteenth notes. The lute accompaniment includes a long, sustained note in the bass line.

55  
cor - del Re de l'om-bre      me-co trar-rot - ti      a ri-ve-der le

This system continues the musical piece. It features three staves. The vocal line has a mix of eighth and sixteenth notes. The lute accompaniment includes a long, sustained note in the bass line.

stel - le,      O se ciò ne - ghe - rammi em - pio de - sti - no,

This system continues the musical piece. It features three staves. The vocal line has a mix of eighth and sixteenth notes. The lute accompaniment includes a long, sustained note in the bass line.

59

ri.marro' te.co in compagnia di mor.te a dio ter.ra

a dio cie.lo e So.le, a Di.o.

14 25

Ahi ca.so a.cer.bo, Ahi fat'em.pio e cru.de.le, Ahi stel.le ingiu.rio.

Ahi ca.so a.cer.bo, Ahi fat'em.pio e cru.de.le, Ahi stel.le ingiu.rio.

Ahi ca.so a.cer.bo, Ahi fa.t'em.pio e cru.de.le, Ahi stel.le ingiu.rio.

Ahi ca.so a.cer.bo, Ahi fa.t'em.pio e cru.de.le, Ahi stel.le ingiu.rio.

Ahi ca.so a.cer.bo, Ahi fa.t'em.pio e cru.de.le, Ahi stel.le ingiu.rio.

15 26

5

se ahi cie.lo a.va.ro. Non si fidi huom mor.ta.le

se ah cie.lo ava.ro. Non si fi.di huom mor.ta.le

se ahi ciel a.va.ro. Non si fi.di huom mor.ta.le

se ahi ciel a.va.ro. Non si fi.di huom mor.ta.le Di ben ca.

se ahi cie.lo a.va.ro. Non si fi.di huom mor.ta.le

9

Di bencadu . co e fra . le che tosto fugge , e spes . so

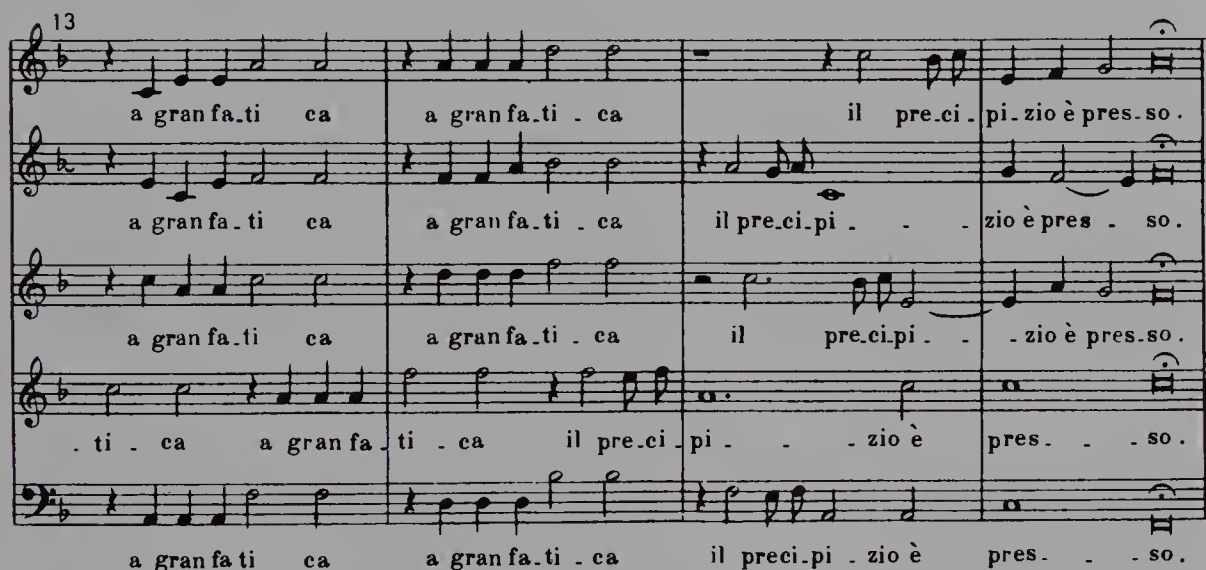
Di bencadu . co e fra . le che tosto fugge , che tosto fug . ge , e spes . so

Di benncaduc' e fra . . le che tosto fugge , che tosto fugge , e spes . so

du . . co e fra . le che tosto fugge , che tosto fugge , e spesso a gran fa .

Di bencadu . co e fra . le che tosto fugge , e spes . so

13



a gran fa . ti ca a gran fa . ti . ca il pre . ci . pi . zio è pres . so .

a gran fa . ti ca a gran fa . ti . ca il pre . ci . pi . . zio è pres . so .

a gran fa . ti ca a gran fa . ti . ca il pre . ci . pi . . zio è pres . so .

ti . ca a gran fa ti . ca il pre . ci . pi . . zio è pres . . so .

a gran fa ti ca a gran fa . ti . ca il pre . ci . pi . zio è pres . . so .

## MESSENGER

In un fiorito prato  
 Con l'altre sue compagne  
 Giva cogliendo fiori  
 Per farne una ghirlanda a le sue chiome,  
 Quand'angue insidioso,  
 Ch'era fra l'erbe ascoso,  
 Le punse un piè con velenoso dente:  
 Ed ecco immantinente  
 Scolorirsi il bel viso e nei suoi lumi  
 Sparir que lampi, ond'ella al sol fea scorno.  
 All'hor noi tutte sbigottite e meste  
 Le fummo intorno, richiamar tentando  
 Li spirti in lei smarriti  
 Con l'onda fresca e con possenti carmi;  
 Ma nulla valse, ah! lassa!  
 Ch'ella i languidi lumi alquanto aprendo,

In a flowered meadow  
 with her companions  
 she was going about gathering flowers  
 to make a garland for her hair,  
 when a treacherous serpent  
 that was hidden in the grass  
 bit her foot with venomous tooth:  
 then at once  
 her face became pale, and in her eyes  
 those lamps that vied with the sun grew dim.  
 Then we all, frightened and sad,  
 gathered around calling, tempting  
 the spirits that were smothered in her  
 with fresh water and powerful songs.  
 But nothing helped, alas,  
 for she, opening her languid eyes slightly,



E te chiamando Orfeo,  
Dopo un grave sospiro  
Spirò fra queste braccia, ed io rimasi  
Piena il cor di pietade e di spavento.

called to you, Orpheus,  
and, after a deep sigh,  
expired in these arms, and I remained  
with heart full of pity and terror.

## SHEPHERD

Ahi caso acerbo, ah fat' empio e crudele!  
Ahi stelle ingiuriose, ah cielo avaro!

Ah, bitter event, ah, wicked fate and cruel!  
Ah, malicious stars, ah, greedy heavens!

A l'amara novella  
rassembra l'infelice un muto sasso,  
che per troppo dolor non può dolersi.  
Ahi ben havrebbe un cor di Tigre o d'Orsa  
Chi non sentisse del tuo mal pietate,  
Privo d'ogni tuo ben, misero amante!

The bitter news  
has turned the unfortunate one into a mute stone;  
from too much pain, he can feel no pain.  
Ah, he must have the heart of a tiger or a bear  
who did not feel pity for your loss,  
as you are bereft of your dear one, wretched lover.

## ORPHEUS

Tu se' morta, mia vita, ed io respiro?  
Tu se' da me partita  
Per mai più non tornare, ed io rimango?  
No, che se i versi alcuna cosa ponno,  
N'andrò sicuro a' più profondi abissi,  
E intenerito il cor del Re de l'Ombre

You are dead, my life, and I still breathe?  
You have departed from me,  
never to return, and I remain?  
No, for if verses have any power  
I shall go safely to the most profound abyss,  
and having softened the heart of the King of  
the Shades

Meco trarrotti a riveder le stelle,  
O se ciò negherammi empio destino  
Rimarrò teco in compagnia di morte,  
A dio terra, a dio cielo, e sole, a dio.

I shall bring you back to see the stars once again,  
and if this is denied me by wicked fate,  
I shall remain with you in the company of death.  
Farewell earth, farewell sky and sun, farewell.

## CHORUS

Ahi caso acerbo, ah fat' empio e crudele!  
Ahi stelle ingiuriose, ah cielo avaro!  
Non si fidi huom mortale  
Di ben caduco e frale  
Che tosto fugge, e spesso  
A gran salita il precipizio è presso.

Ah, bitter event, ah, wicked fate and cruel!  
Ah, malicious stars, ah greedy heavens!  
Trust not, mortal man,  
in goods fleeting and frail,  
for they easily slip away, and often  
after a steep ascent the precipice is near.

—ALESSANDRO STRIGGIO

Monteverdi's *Orfeo* was first performed in 1607 for the Accademia degli Invaghiti in Mantua. Alessandro Striggio (ca. 1573–1630), son of a Florentine musician and composer, expanded the story told by Rinuccini into a five-act play.

It is instructive to consider three sections from *Orfeo* that are more or less parallel to those selected from *Euridice*: the Prologue (a), Orfeo's song (b), the Messenger's narration of Euridice's death, and the reactions of the shepherds, Orfeo, and the chorus (c). It is immediately obvious that the whole is very much expanded. The ritornello for the Prologue is carefully scored, and although the

Prologue itself is patterned on the air for singing poetry, Monteverdi wrote out each strophe, varying the melody while leaving the harmony intact, a technique practiced in the sixteenth century in the improvised singing of poetry.

Orfeo's strophic canzonet, *Vi ricorda o boschi ombrosi* (b), resembles in spirit Peri's aria for Tirsi, but the ritornello is worked out in five-part counterpoint. Again the idiom is a traditional one: the hemiola rhythm is the same as that in Cara's frottola *Io non compro più speranza* (NAWM 35), and the harmonization with root-position chords is also similar.

As in Peri's work, the most modern style is reserved for dramatic dialogue and impassioned speeches. In the Messagera's (messenger's) speech, *In un fiorito prato* (c), Monteverdi imitated the recitative style developed by Peri, but he shaped the melodic contour and the harmonic movement along broader lines. In Orfeo's lament, which follows, Monteverdi attained a new height of lyricism that leaves the first monodic experiments far behind. In the passage that begins "Tu se' morta," each phrase of music, like each phrase of text, builds upon what precedes and intensifies it through pitch and rhythm. When necessary for this process, Monteverdi repeated words and phrases and by this and harmonic means linked the fragments of recitative into coherent arches of melody. Particularly notable is the setting of the last line, "a dio terra" (measures 6–64). Here the rhythmic parallelism, the chromaticism, the rising pitch to the climax on "e sole," and the leap down to a free seventh against the bass convey the depth of Orfeo's grief.

For the first section of the chorus, Monteverdi put the recitative line of the first Pastore (shepherd, measures 28–33), with slight rhythmic modifications, in the bass and built the other four parts on it. As in the *kommos* of the Greek theater, which was a lament by the chorus in dialogue with one or more characters on stage, the chorus joins Orfeo and the shepherds in bemoaning Euridice's death. Then, in the second section (after the double bar), the chorus assumes its usual function, offering moralizing reflections on the stage action. Humankind, it sings, should not trust in the goods and pleasures of the world, for they are elusive and pass quickly. Monteverdi here resorted to the word-painting of the polyphonic madrigal—tenors and basses leap a minor sixth for "a gran salita" (a steep ascent); all the voices speed up for the idea of flight at "che tosto fugge" and leap down sixths at "il precipizio."

## 55

## CLAUDIO MONTEVERDI

*L'incoronazione di Poppea*Act I, Scene 3 CD 416

255 POPPEA

(13)

260

264

POPPEA

NERONE

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268

POPPEA

-gnor deh non parti - re, ap - pe - na spunta l'al - ba e tu che se - i l'incarna to mio

272

so - le la mia pal - pa - bil lu - ce, e l'amo - ro - so di. de la mia vi - ta

276

vui si repen - te far da me da me da me da me par - ti - - ta?

280

Deh non dir di par - tir ched i vo - ce sia - ma - ra un so - lo accen - to A -.

283

- hi pe - rir A - hi spi - rar quest'al - ma io sen - to.



17

288 NERONE

(113) *L'ano-bil-tà de nasci-men-ti tuo-i nonpermette che Roma sappiachesia-mou-*

*p*

292

POPPEA

*In sin che, in sin che*

NERONE

*-ni-ti in sin ch'Ot-ta-via*

296

*Non ri-ma-ne, non ri-ma-ne.*

*In sinch'Otta-via non ri-man'es-clu-sa*

300

*Van-ne van-ne ben*

*In sinch'Ottavianon ri-mane es-clu-sa col re-pu-dia-me.*

*mp*

## 304 POPPEA

mi-o benmi-o, Vannevanneben mi-o benmi-o, van - neben mi - - o.

18

## 310 Ritornello

*mf*

## 320 NERONE

(11:12) In un so-spir, sospir che vien dal pro-fon-do del cor In un so-

*p*

## 324

-spir, sospir che vien sospir che vien dal pro-fon-do del cor in-cludo un

## 329

ba-cio o ca-ra, ca-ra et un a Di - - o Si ri-ve.

(♩ = ♩)

332

drembento sto si si si ri vedrem Si ri vedrem ben to sto I do lo

336

mi o si ri ve drembento sto i do lo mi o

340 POPPEA

19

Si gnor sem pre mi

344

ve di, sempre sem pre sem pre mi ve di an zi mai non mi ve

348

di si gnor sem pre mi ve di sempre sem pre sem pre mi

352

ve-di an - zi mai non mi ve - di per-chè

355

s'è ver che nel tuo cor io si - a en - tra'l tuo

358

sen - celsa - ta non posso non pos-so non pos-so da tuoi lumies - ser mi-ra -

361

ta non posso non posso non posso da tuoi lumies - ser mi-ra - ta.

20

366

NERONE

A - do - ra - ti mie ira - i deh resta - temi ho - ma - i deh resta - temi homa -



371

- i riman-ti omia Poppe - a, cor, veggio, e lu-ce e lu-ce mi - a.

374 POPPEA

Deh, nondir di par-tir, che di vo-ce sia - ma - ra un sol lo accento Ahi

377

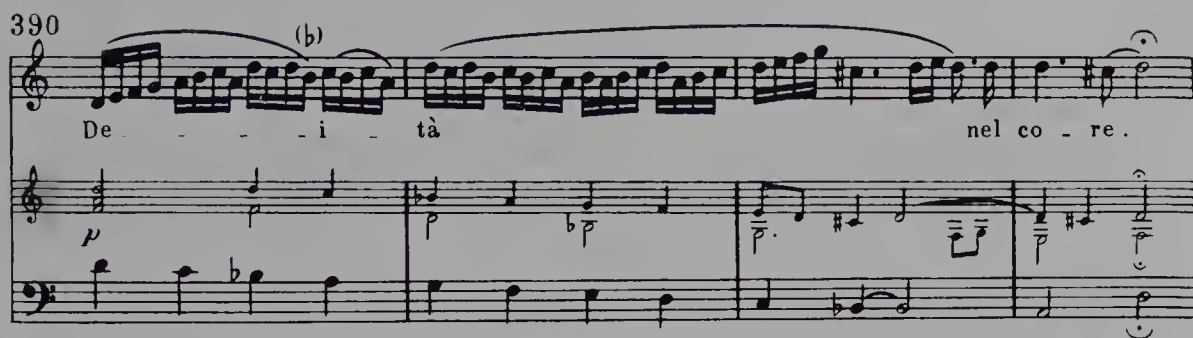
pe - rir, ahi mancar que - st'al - ma sen - - to.

381 NERONE

Non te - mernon te - mernon te - mer tu stai me-co stai me-co a tutte

386

l'ho - re splendor negl'occhi e



POPPEA

Signor, deh non partire,  
Sostien, che queste braccia  
Ti circondino il collo,  
Come le tue bellezze  
Circondano il cor mio,

Sir, please don't go.  
Allow these arms  
to encircle your neck,  
as your beauty  
encircles my heart.

NERO

Poppea, lascia ch'io parta.

Poppea, let me go.

POPPEA

Non partir, Signor, deh non partire  
Appena spunta l'alba, et tu che sei  
L'incarnato mio Sole,  
La mia palpabil luce,  
E l'amoroso dì de la mia vita,  
Vuoi sì repente far da me partita!  
Deh non dir  
Di partir,  
Che di voce sì amara a un solo accento  
Ahi, perir, ahi spirar quest'alma io sento.

Don't leave, Sir, please don't go.  
The dawn is barely breaking, and you, who are  
my incarnated Sun,  
my light made palpable,  
the loving day of my life,  
want to part from me so quickly.  
Please, don't say  
that you're leaving.  
It is such a bitter word that from one hint of it,  
ah, I feel my soul dying, expiring.

NERO

La nobiltà de nascimenti tuoi  
Non permette che Roma  
Sappia che siamo uniti.  
In sin ch'Ottavia non riman' esclusa  
Col repudio da me: Vanne, ben mio;  
In un sospir, che vien  
Dal profondo del cor  
Includo un bacio, o cara et un' a Dio,  
Si rivedrem ben tosto, Idolo mio.

The nobility of your birth  
does not permit that Rome  
should know that we are together,  
until Ottavia is set aside,  
repudiated by me. Go, my dear;  
within a sigh that rises  
from the depths of my heart  
I enclose a kiss, dearest, and a farewell.  
We shall see each other soon, my idol.

POPPEA

Signor, sempre mi vedi,  
Anzi mai non mi vedi.  
Perchè s'è ver, che nel tuo cor io sia  
Entr' al tuo sen celata  
Non posso da' tuoi lumi esser mirata.

My lord, you see me constantly;  
rather, you never see me.  
Because, if it's true that I am in your heart,  
hidden in your breast,  
I cannot by your eyes be viewed.

## NERO

Adorati miei rai,  
Deh restate homai  
Rimanti, o mia Poppea,  
Cor, vizzo, e luce mia.

My adored rays,  
please stay, then;  
remain, O my Poppea,  
my heart, my charm, my light.

## POPPEA

Deh non dir. . .

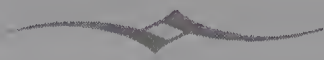
Please don't say . . .

## NERO

Non temer, tu stai meco a tutte l'hore,  
Splendor negl'occhi, e deità nel core.

Do not fear; stay with me for all time,  
splendor of my eyes, goddess of my heart.

—GIOVANNI FRANCESCO BUSENELLO



Monteverdi wrote this opera in his seventy-fourth year on a libretto by Giovanni Francesco Busenello (1598–1659) for performance in Venice in 1642. The love scene between Nero and Poppea in Act I, Scene 3, passes through various levels of recitative, from speechlike unmeasured passages with few cadences, through a style not unlike the Prologue of *Orfeo*, to measured arioso. The aria passages are similarly varied in their degrees of formal organization and lyricism. Monteverdi sometimes turned to aria style even when the poet did not provide strophic or other closed verse forms.

For example, the composer interrupted Nero's recitative with a short triple-time flowing melody for the half-line "Vanne, ben mio." The poet obviously intended the lines "in un sospir che vien/ dal profondo del cor"—of six syllables each (instead of the usual seven or eleven)—to be set as an aria passage, prompting Monteverdi to state a triple-meter harmonic pattern twice, with a slightly different melody each time. But though Poppea's speech, *Signor, sempre mi vedi*, is in *versi sciolti* (blank verse), Monteverdi chose to set it in a similar way, as a two-strophe variation on a harmonic pattern, this time in duple meter. But the poet's more lyrical speech for Poppea, *Deh non dir*, he set as recitative.

Monteverdi dealt very freely with the libretto's formal structure. Content rather than poetic form, and the urge to heighten emotional expression rather than the desire to charm and dazzle, determined the shifts from recitative to aria and back, and from one level of speech-song to another.

MARC' ANTONIO CESTI (1623-1669)

56

Orontea: Act II, Scene 17

Intorno all'idol mio CD 4

1 21

Oron

10

In — tor — no all' i — dol mi — o, Spi — ra — te \_\_, pur — spi — ra — te \_\_

Edited by William Holmes (Wellesley: Wellesley Edition, No. 11, 1973), pp. 158-62.



15

Au — re \_\_, au — re \_\_ so — a — vi e gra — te \_\_ \_\_ \_\_, E \_\_ nel — le guan — ce e —

20

— let — te Ba — cia — te — lo per me \_\_, cor — te — si, cor — te — si au — ret — — te \_

#6

25 30

\_\_\_\_. E nel — le guan — ce e — let — te Ba — cia — te — lo per me \_\_, ba — cia — te — lo per

6 b

35

me \_\_\_\_, cor — te — si, cor — te — si ou — ret — te \_\_\_\_.

40

6 6 #6 5 6 6  
3 #4

22 45

Al mio ben \_\_ che ri — po — sa Su l'a — li \_\_ del — la

50

quie-te Gra-ti, gra-ti so-gni-gs-si-ste-te, E'l'

55 60

mio racchiu-so ar-do-re Sve-la-te-li per me, lar ve d'a-

65

-mo-re, E'l mio racchiu-so ar-do-re Sve-la-te-li per me, sve-

6 b b

70

la — te — li per me — , lar — — — — — ve d'a — mo — re — .

75

80

## ORONTEA

Intorno all'idol mio  
Spirate, pur spirate  
Aure soavi e grate  
E nelle guance elette  
Baciatelo per me, cortesi aurette.

Al mio ben che riposa  
Su l'ali della quiete  
Grati sogni assistete,  
E'l mio racchiuso ardore  
Svelateli per me, larve d'amore.

—GIACINTO ANDREA CICOGNINI

Around my idol  
breathe, just breathe,  
breezes sweet and pleasant,  
and on the favored cheeks  
kiss him for me, gentle breezes.

To my darling, who sleeps  
on the wings of calm,  
happy dreams induce;  
and my covert ardor  
unveil to him, phantoms of love.

Cesti's *Oronthea*, with a libretto by Giacinto Andrea Cicognini, was first produced in Venice in 1649 and became one of the most frequently performed operas of the mid-1600s both in Italy and abroad.



In the previous scene, Orontea, unmarried queen of Egypt, who has been reluctant to acknowledge her love for the painter Alidoro, discovers him painting a portrait of a rival lady of the court and realizes she is about to lose him. She resolves to marry him; in this aria, as she watches him sleeping, she confesses her love.

Orontea's big scene shows how elaborate the aria had become by mid-century. The two violins play throughout, not merely in ritornellos before and after the singer's strophes. The form is the familiar strophic one, though the music makes some adjustments to the new text of the second strophe. The dimensions are generous, and throughout we hear the new *bel canto* vocal idiom of smooth, mainly diatonic line and easy rhythms that are grateful to the singer. The expressive leap down of a diminished seventh (measure 23) and the unprepared seventh in the following measure stand out (the passage is heard in the opening ritornello and several more times later).

# BARBARA STROZZI (1619—AFTER 1667)

57

Cantata: *Lagrimie mie* CD 4

23

[Lamento]

La - - - - gri-me mi - e,

The musical score for measures 23-27 is in G major (one sharp) and 4/4 time. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The bass staff has a half note G3, a quarter note A3, a half note B3, a quarter note C4, a half note D4, a quarter note E4, a half note F#4, a quarter note G4, a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, a half note G5, a quarter note A5, a half note B5, a quarter note C6, a half note B5, a quarter note A5, a half note G5, a quarter note F#5, a half note E5, a quarter note D5, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half rest.

5

à che vi - - - - trat-te - ne - - - - te, Per -

The musical score for measures 28-32 is in G major and 4/4 time. The vocal line begins with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The bass staff has a half note G3, a quarter note A3, a half note B3, a quarter note C4, a half note D4, a quarter note E4, a half note F#4, a quarter note G4, a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, a half note G5, a quarter note A5, a half note B5, a quarter note C6, a half note B5, a quarter note A5, a half note G5, a quarter note F#5, a half note E5, a quarter note D5, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half rest.

10

-che non i - sfo-ga - te il fier, il fier do - lo - - - -

The musical score for measures 33-37 is in G major and 4/4 time. The vocal line begins with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, a quarter note B5, a half note C6, a quarter note B5, a half note A5, a quarter note G5, a half note F#5, a quarter note E5, a half note D5, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter rest. The bass staff has a half note G3, a quarter note A3, a half note B3, a quarter note C4, a half note D4, a quarter note E4, a half note F#4, a quarter note G4, a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, a half note G5, a quarter note A5, a half note B5, a quarter note C6, a half note B5, a quarter note A5, a half note G5, a quarter note F#5, a half note E5, a quarter note D5, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a half rest.

From Barbara Strozzi, *Diporti di Euterpe overo Cantate & ariette a voce sola*, Op. 7 (Venice: Alessandro Magni, 1659), ed. in Carol MacClintock, *The Solo Song 1580–1730*, © 1973 by W. W. Norton & Company, Inc., pp. 81–88, corrected by reference to the 1659 edition. Used by permission of W. W. Norton & Company, Inc. Half-brackets indicate colored notation for hemiola

15

-re, Chemi to-glie'l re - spi-ro e op-pri - me, il co -

- re; Chemi to-glie'l re - spi-ro e op-pri - me il co -

24

20 [Arioso] re. Li - dia, che tant' a -

25

- do - ro, — Per-chè un guar-do pie - to - so, ahi -

30

-mè, — mi — do - nò, Il pa - ter - no ri - gor, — il pa - ter - no ri -

This system contains measures 30 through 34. The vocal line begins with a half note 'mè', followed by a quarter note 'mi', a half note 'do', and a quarter note 'nò'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

35

-gor — l'im - prig - gio - nò. Tra due mu - ra rin - chiu - sa stà la bel - la in - no -

This system contains measures 35 through 39. The vocal line has a melodic phrase starting with a quarter note 'gor', followed by a half note 'l'im', a quarter note 'prig', a half note 'gio', and a quarter note 'nò'. The piano accompaniment continues with harmonic support, including some sustained chords.

- cen - te Dove giun - ger non può rag - gio di so - le, E quel che più mi

This system contains measures 40 through 44. The vocal line starts with a half note 'cen', a quarter note 'te', a half note 'Dove', a quarter note 'giun', a half note 'ger', and a quarter note 'non'. The piano accompaniment features a prominent sustained chord in the right hand.

40

duo - le ed ac - cresc' il mio mal, tor - men - ti e pe - ne, È

This system contains measures 45 through 49. The vocal line begins with a half note 'duo', a quarter note 'le', a half note 'ed', a quarter note 'ac', a half note 'cresc', a quarter note 'il', a half note 'mio', and a quarter note 'mal'. The piano accompaniment provides a harmonic foundation with various chordal textures.



45

che per mia ca-gio-ne, per mia ca - gio-ne pro-va ma - le il mi-o be -

25

[o = o.]

50

- ne. E voi lu - mi do - len - ti, do -

55

- len - ti, e voi lu - mi do - len - ti, do - len - ti, non pian -

[o = o.]

60

- ge

[Tempo 1°] 65

- te! La - - - gri-me

70

mi - e, à che, à che vi trat-te - ne - te?

26

## Aria

1. Li-dia,ahi-me, veg-go man - car-mi, Li-dia,ahi-mè, veg-go man - car - mi. Li-dol  
2. Se la mor - te m'è gra - di - ta, se la mor - te m'è gra - di - ta, Or che

75

mio, che tan to a do - - - ro, Stà co - lei tra du - ri mar-mi per cui  
son pri-vo di spe - - - ne, Dhè to - glie - te - mi la vi - ta (Ve ne

80

spi-ro, per cui spi - ro E pur non mo - ro. Stà co-lei tra du-ri  
pre-go, ve ne pre - go) a - spre-mi-e pe - ne. Dhè to-glie-te-mi la

mar-mi, per cui spi-ro, per cui spi - ro E pur non mo - ro.  
vi-ta, (ve ne pre-go, ve ne pre - go) a - spre-mie pe - ne.

85

85

1. 2.

Adagio

90

Ma ben m'ac-cor - go, che per tor-men-tar - mi mag - gior - men -

- te, La sor - te mi nie - ga an - co la mor - te, mi nie - ga an - co, mi

95 27

nie - ga an - co la mor - te. Se dun - qu'è ve - ro, o Di -

100 105

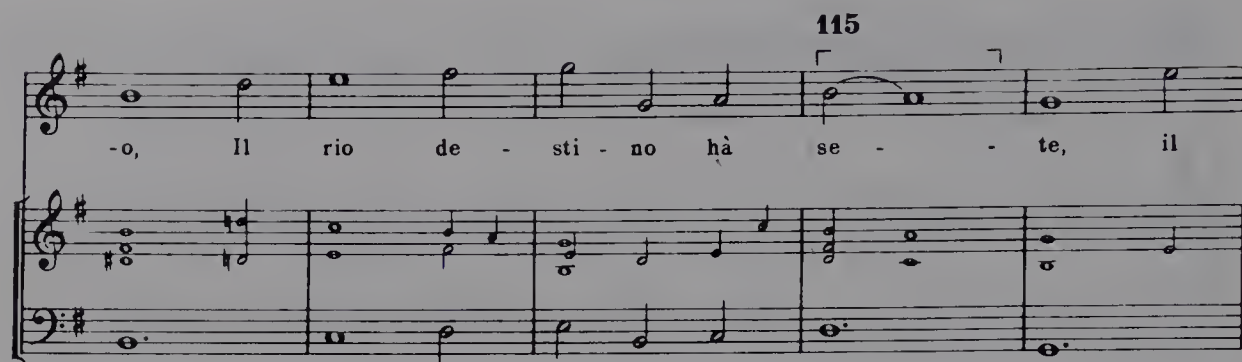
- o, è ve - ro, è ve - ro, o Di - o, Che sol del pian -

110

- to, del pian - - to, del pian - - to mi -

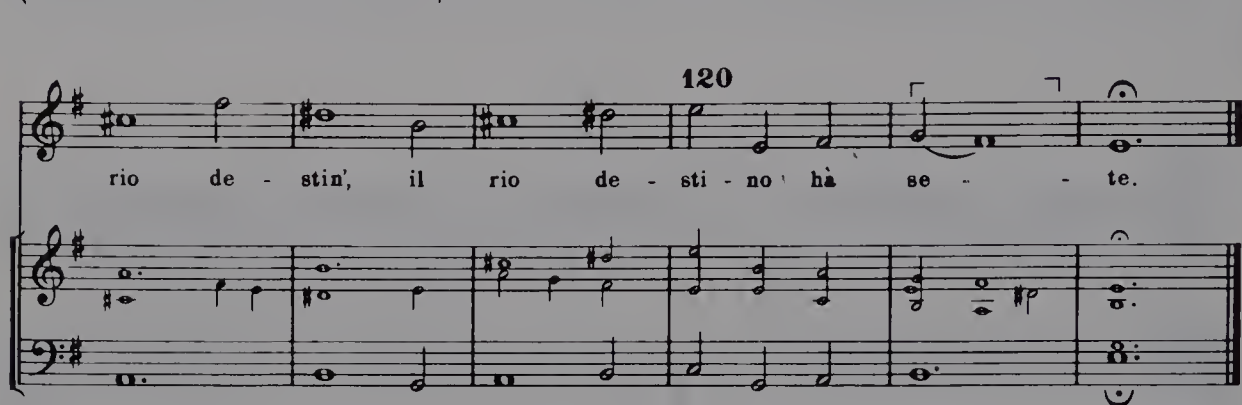


115



-o, Il rio de - sti - no hà se - - te, il

120



rio de - stin', il rio de - sti - no hà se - - te.

Lagime mie, à che vi trattenete,  
 Perchè non isfogate il fier' dolore,  
 Chi mi toglie 'l respiro e opprime il core?

Lidia, che tant' adoro,  
 Perchè un guardo pietoso, ahimè, mi donò,  
 Il paterno rigor l'imprigionò.  
 Tra due mura rinchiusa  
 Stà la bella innocente,  
 Dove giunger non può raggio di sole,  
 E quel che più mi duole  
 Ed accresc' il mio mal, tormenti  
     e pene,  
 È che per mia cagione  
 Prova male il mio bene.  
 E voi lumi dolenti, non piangete!  
 Lagime mie, à che vi trattenete?

Lidia, ahimè, veggo mancarmi.  
 L'idol mio, che tanto adoro,  
 Stà colei tra duri marmi  
 Per cui spiro e pur non moro.

Se la morte m'è gradita,  
 Or che son privo di spene,  
 Dhè, toglietemi la vita  
 (Ve ne prego) aspre mie pene.

Ma ben m'accorgo, che per tormentarmi  
 Maggiormente, la sorte  
 Mi nega anco la morte.  
 Se dunqu'è vero, o Dio,  
 Che sol del pianto mio,  
 Il rio destino ha sete.

My tears, what holds you back,  
 why don't you give vent to the fierce pain  
 that takes away my breath and weighs on my heart?

Lidia, whom I adore so much,  
 because of the pitying glance, alas, that she gave me,  
 paternal severity has imprisoned her.  
 Locked up between two walls,  
 remains the innocent beauty,  
 where no ray of sun can reach,  
 and what pains me most  
 and increases my discomfort, torments,  
     and anguish,  
 is that because of me  
 my beloved suffers.  
 And you, pained eyes, weep not!  
 Tears, what holds you back?

Lidia, alas, I feel myself failing.  
 My idol, whom I adore so much  
 remains between hard marble walls.  
 For her I sigh, yet I don't die.

If death suits me,  
 now that I am deprived of hope,  
 Oh, take away my life—  
 I beg you—my bitter suffering.

Still I realize that to torment me  
 the more, destiny  
 even denies me death.  
 It is true then, O God,  
 that only for my tears  
 does cruel fate thirst.

In its form, a succession of sections of recitative, arioso, and aria, this work is representative of the solo cantatas of the mid-seventeenth century. The poet may be Giulio Strozzi (of a Florentine noble family but residing in Venice), with whom Barbara Strozzi lived from childhood and who may have been her father. (She set many of his verses.) He founded an academy, the Unisoni, partly to give her an outlet for her performances and compositions.

Except for two stanzas of four eight-syllable lines each, which Strozzi set as a strophic aria (measures 71–87), the text is made up of madrigal-type verse of seven- and eleven-syllable lines without a regular rhyme scheme. She divided this free verse into sections according to content. The first three lines, in which the poet addresses his tears, she made into a lament. The next ten lines, a narration about Lidia, the object of the poet's love, she set as an arioso. When the poet recalled the weeping eyes (measures 49ff.), the composer invoked the conventional emblem of the lament—the descending bass in triple meter. With the return of the opening line, “Lagrima mie, a che vi trattenete?” Strozzi brought back its music as a kind of refrain. After the Aria (so marked in the original), a short recitative leads to a triple-time *bel canto* section built on a descending-fourth bass, which is abandoned for two closing sections, the first ending deceptively on G (measure 116), the last on the tonic, E minor.

The dry declamation of theatrical dialogue did not fit such intimate poetic texts, so composers softened, sweetened, and intensified the recitative style in the cantatas meant for chamber performance. In the opening recitative, Strozzi very artfully exploited many of the rhetorical devices that the Roman composers Luigi Rossi (1597–1653) and Giacomo Carissimi (1605–1674) had introduced into cantata recitative. The hesitations on the dissonant *D*<sup>♯</sup>, *A*, and *F*<sup>♯</sup> over the opening E-minor harmony, together with the *C*<sup>♯</sup> of the harmonic-minor scale, make a most moving and vivid projection of the lamenting lover's weeping and sobbing. In the Arioso, the tasteful word-inspired runs at “*adoro*,” “*pietoso*,” and “*rigor*,” the delicate chromaticism at “*tormenti*,” and the compelling seventh chords and suspensions—particularly over the descending basses—show Strozzi's mastery in applying the affective vocabulary of this genre.

Grand Concerto: *In ecclesiis* CD 4

28

Voce

5 In ec - cle - si -

Voce

A

Voce

T

Voce

8

[Capella]

13

Capella

14

Voce. Capella

11

Capella

12

Cornetto

C

Cornetto

7

Cornetto

9

Violino

10

Trombone

6

Trombone

B

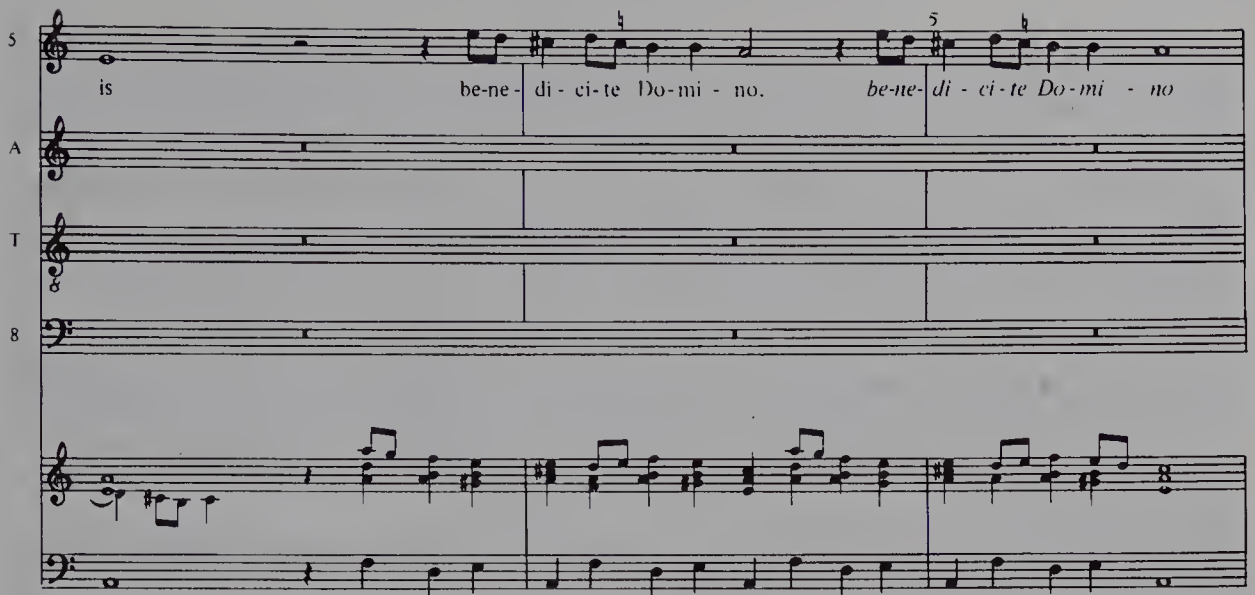
Basso per l'organo

5 is be-ne-di-ci-te Do-mi-no. be-ne-di-ci-te Do-mi-no

A

T

8



5 al-le-lu-ja. al-le-lu-ja. al-

A

T

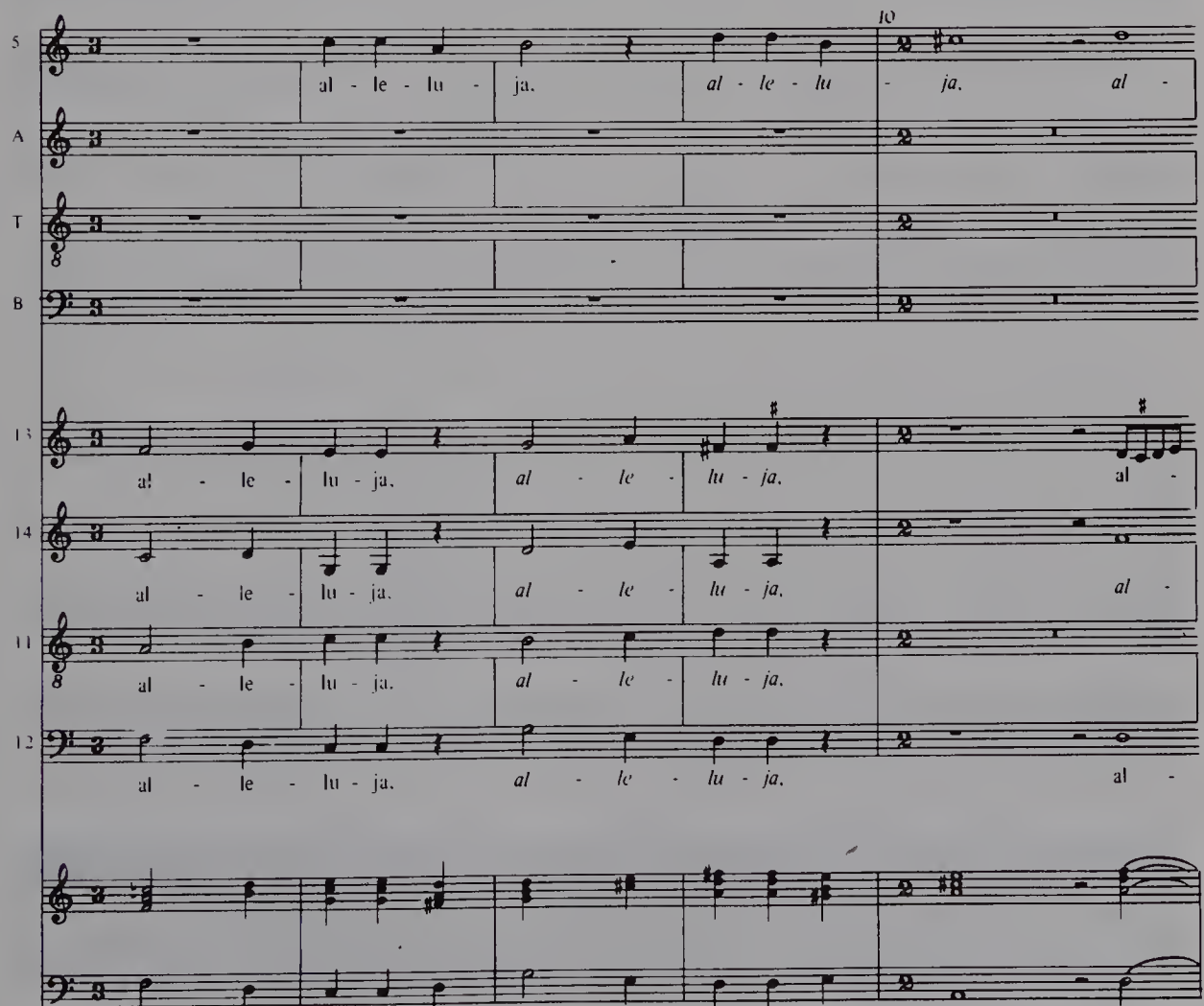
B

13 al-le-lu-ja. al-le-lu-ja. al-

14 al-le-lu-ja. al-le-lu-ja. al-

11 al-le-lu-ja. al-le-lu-ja.

12 al-le-lu-ja. al-le-lu-ja. al-





29

le - lu - ja.

In om - ni

le - lu - ja.

al - le - lu - ja.

le - lu - ja.

15

lo - co, in om - ni lo -

co do - mi-na-ti - o - nis. do - mi-na-ti - o - nis be - ne -

dic, be - ne - dic a - ni-ma me - a Do -

mi - num. Al - le - lu - ja. Al - le - lu - ja. al - le - Al - le - lu - ja. al - le - Al - le - lu - ja. al - le -

5 30

A

T

8

al - le - lu - ja, al - le - lu - ja.

13

lu - ja, al - le - lu - ja.

14

lu - ja, al - le - lu - ja.

11

lu - ja, al - le - lu - ja.

12

lu - ja, al - le - lu - ja.

C

Sinfonia

7

Sinfonia

9

Sinfonia

10

Sinfonia

6

Sinfonia

B

Sinfonia

org.

This musical score is for a vocal and instrumental setting. It features five vocal staves (Soprano, Alto, Tenor, and two Basses) and an organ part. The vocal parts enter with the text 'al - le - lu - ja' and continue with 'lu - ja, al - le - lu - ja'. The instrumental parts, including the organ, provide a harmonic accompaniment. The score is divided into measures by vertical bar lines, and the organ part is clearly marked at the bottom.

First system of the musical score for 'In ecclesiis' by Giovanni Gabrieli. The system consists of seven staves. The top six staves are for voices: Soprano (C), Alto (7), Tenor (9), Bass (10), Bass (6), and Bass (B). The seventh staff is for Organ (org.). The music is in G major (one sharp) and 4/4 time. The Soprano part begins with a whole note G, followed by a half note A, and then a quarter note G. The Alto part begins with a whole note F, followed by a half note G, and then a quarter note F. The Tenor part begins with a whole note E, followed by a half note F, and then a quarter note E. The Bass (10) part begins with a whole note D, followed by a half note E, and then a quarter note D. The Bass (6) part begins with a whole note C, followed by a half note D, and then a quarter note C. The Bass (B) part begins with a whole note B, followed by a half note C, and then a quarter note B. The Organ part begins with a whole note G, followed by a half note A, and then a quarter note G.

Second system of the musical score for 'In ecclesiis' by Giovanni Gabrieli. The system consists of seven staves, continuing the vocal and organ parts from the first system. The Soprano part begins with a whole note G, followed by a half note A, and then a quarter note G. The Alto part begins with a whole note F, followed by a half note G, and then a quarter note F. The Tenor part begins with a whole note E, followed by a half note F, and then a quarter note E. The Bass (10) part begins with a whole note D, followed by a half note E, and then a quarter note D. The Bass (6) part begins with a whole note C, followed by a half note D, and then a quarter note C. The Bass (B) part begins with a whole note B, followed by a half note C, and then a quarter note B. The Organ part begins with a whole note G, followed by a half note A, and then a quarter note G. A measure number '35' is written above the Soprano staff in the third measure of the system.



5  
A  
T  
8  
C  
7  
9  
10  
6  
B  
org

4.  
o.  
In De - o sa - lu - ta - ri me - o.  
in De - o sa - lu -

45

ta - ri me - o, in De - o in De - o sa - lu - ta - ri me -  
in De - o

o sa - lu - ta - ri me - o et glo - ri - a, glo - ri - a  
sa - lu - ta - ri me - o et glo - ri - a, et glo - ri - a

50

The musical score is written for a choir and instruments. It consists of two systems of staves. The first system has five staves, and the second system has six staves. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "me - a. De - us au - xi - li - um me", "um et spes me - a in De - o est.", and "um et spes me a in De - o".

me - a. De - us au - xi - li - um me

um et spes me - a in De - o est.

um et spes me a in De - o

55

in De-o est, et spes me - a in De - o.  
est. in De-o est, et spes me - a in De - o.

60

in De - o, in De - o, in De - o.  
o. in De - o, in De - o, in De - o.





32

De - us

le - lu - ja,

le - lu - ja,

al - le - lu - ja.

le - lu - ja.

5 70

te in - vo-ca - mus. te

A

T

8 De - - us no - - ster te lau - da-mus.

org

75

in - vo-ca - mus, te a - do - ra - -

te lau - da-mus, te a - do - ra - -

mus, te a - do - ra - mus.

mus. te a - do - ra - - - - mus.

80

Li - be - ra nos

85

vi - vi - sal - va nos

90

fi - ca nos. vi - vi - fi - ca nos.



nos. vi - vi - fi - ca. vi - vi - fi - ca

vi - vi - fi - ca. vi - vi - fi - ca

95

5 nos. Al - le - lu - ja. al - le - lu -

A

T

8 nos. Al - le - lu - ja. al - la - lu -

13 Al - le - lu - ja. al - le - lu - ja.

14 Al - le - lu - ja. al - le - lu - ja.

11 Al - le - lu - ja. al - le - lu - ja.

12 Al - le - lu - ja. al - le - lu - ja.

org.

5 *ja. al - le - lu - ja. De - us.*

A *De - us.*

T *De - us.*

8 *ja. al - le - lu - ja. De - us.*

13 *al - le - lu - ja. De - us.*  
[Cantate]

14 *al - le - lu - ja. De - us.*  
Cantate

11 *al - le - lu - ja. De - us.*  
Cantate

12 *al - le - lu - ja. De - us.*

C

7

9

10

6

B

org.

This musical score is for a multi-voice setting of a liturgical text. It features ten vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and four additional voices numbered 5, 8, 11, 12, 13, 14, 6, 7, 9, 10. The score is written in 2/2 time with a key signature of one sharp (F#). The lyrics are 'ja. al - le - lu - ja. De - us.' and 'Cantate'. The organ part is at the bottom, featuring a series of chords and melodic lines. The score is divided into four measures, with the first measure containing the main text and the subsequent measures containing the 'Cantate' instruction.



tor no - ster, De - us, De - us ad -

The musical score consists of four staves, each representing a different voice part. The lyrics are written below the notes.

- Soprano:** - tor no - ster, De - us, De - us,
- Alto:** - tor no - ster, De - us, De - us,
- Tenor:** - tor no - ster, De - us, De - us,
- Bass:** - tor no - ster, De - us, De - us,

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto part begins with an alto clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The score is divided into four measures. The first measure shows the Soprano and Alto parts entering with a half note, followed by the piano accompaniment. The second measure shows the Soprano and Alto parts continuing with a half note, followed by the piano accompaniment. The third measure shows the Soprano and Alto parts continuing with a half note, followed by the piano accompaniment. The fourth measure shows the Soprano and Alto parts continuing with a half note, followed by the piano accompaniment.





[illegible]

This musical score is for Giovanni Gabrieli's 'In ecclesiis', a piece for four voices and four instruments. The score is written in G major and 4/4 time. It consists of four systems, each with four staves. The first two staves of each system are for voices (Soprano and Alto), and the last two are for instruments (Tenor and Bass). The lyrics are in Latin and are written below the vocal staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a large fermata at the end of the piece.

in æ ter

æ ter

ter

ter - num. in æ ter

ter - num. in æ ter

in æ ter

ter

[illegible]



[illegible]



In ecclesiis benedicite Domino, Alleluia.  
In omni loco dominationis benedic  
anima mea Dominum, Alleluia.

In Deo salutari meo et gloria mea,  
Deus auxilium meum et spes mea in  
Deo est, Alleluia.

Deus noster, te invocamus, te laudamus,  
te adoramus;

libera nos, salva nos, vivifica nos,  
Alleluia.

Deus adiutor noster in aeternum, Alleluia.

In churches bless the Lord, Alleluia.

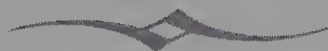
In every place of government, bless  
the Lord, O my soul, Alleluia.

In God is my salvation and my glory.  
God is my help, and my hope is in  
God, Alleluia.

Our God, we implore you, we praise you,  
we worship you;

free us, save us, enliven us,  
Alleluia.

God, our helper in eternity, Alleluia.



This work is a magnificent example of the *grand concerto*, a genre that combines vocal soloists with choral and instrumental ensembles. Gabrieli was a master of the medium in which two or more choirs combined and separated in projecting a sacred text. Antiphonal performance by two half-choirs (*cori spezzati*) of psalms of praise was prescribed at St. Mark's in Venice early in the sixteenth century for certain feasts, and Gabrieli dramatically expanded on this tradition.

The brilliant sonorities commanded by Gabrieli come from three groups: four solo voices, which usually perform as an ensemble, though some sing passages alone; a four-part chorus; a six-part instrumental ensemble; and an organ continuo, which plays throughout. At a time when parts were usually issued without designating the instruments, Gabrieli carefully specified the instrumentation: three cornetti, an alto violin (analogous to the modern viola), and two sackbuts. These forces alternately contrast with each other, join in various combinations, or unite in a massive tutti.

The text is not liturgical, although it borrows phrases from liturgical chants. It combines words of praise to God and a plea for help and salvation. The frequent returns of the refrain "Alleluia," which proclaim a mood of jubilation, illustrate the variety of scoring. In the first Alleluia (measures 6–12), the solo soprano and the chorus exchange short motives, then join in a florid affirmation. The following Alleluias have essentially the same music, but the second (measures 25–31) gives the bass the solo role, the third (measures 62–68) features an alto-tenor duet, joined by the instruments as it answers the chorus, and the next (measures 95–101) pits a soprano-bass duet against the chorus. In the final Alleluia (measures 119–29), the chorus, combined with the instruments, contrasts with the entire solo vocal ensemble. Each of these refrains has the same harmonic plan: a succession of major harmonies in a cycle of fifths from F up to A.

As in the Alleluias, Gabrieli built the rest of the composition around short, crisp motives inspired by the rhythm of the text. Ornamental eighth notes that would normally be grouped over one syllable are set to separate syllables, as in "om-ni" (measure 16), "do-mi-na-tio-nis" (measures 17–19), "De-o est" (measures 54–56), and "in-vo-ca-mus" (measures 72–73). This exaggeration of weak syllables makes the motives stand out and imprints them on the memory.

Gabrieli indulged in some daring harmonies, not so much for the sake of text expression as for their brilliant colors—for example, the cornetto's strident *F* in the Sinfonia (measure 31), and the repeated cross-relations at “in Deo salutari meo” (measures 42, 45), caused by the shift from the major chord on *E* to that on *C*. This same major-third relationship punctuates the entrance of the Alleluias, which break in suddenly with *F* major after a cadence on *A*.

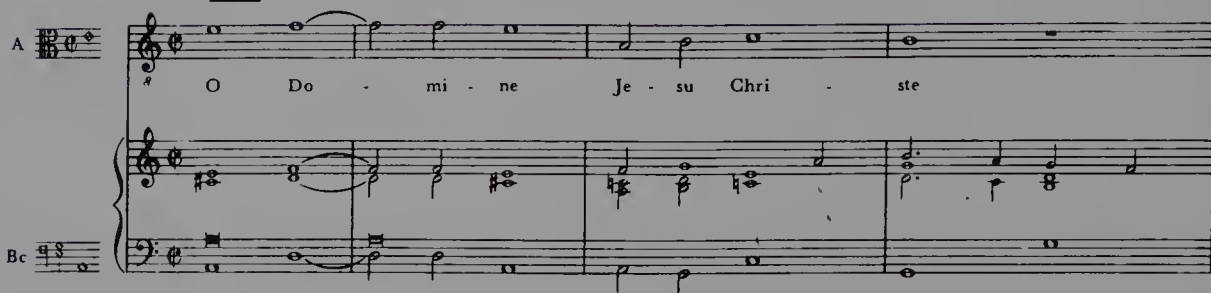


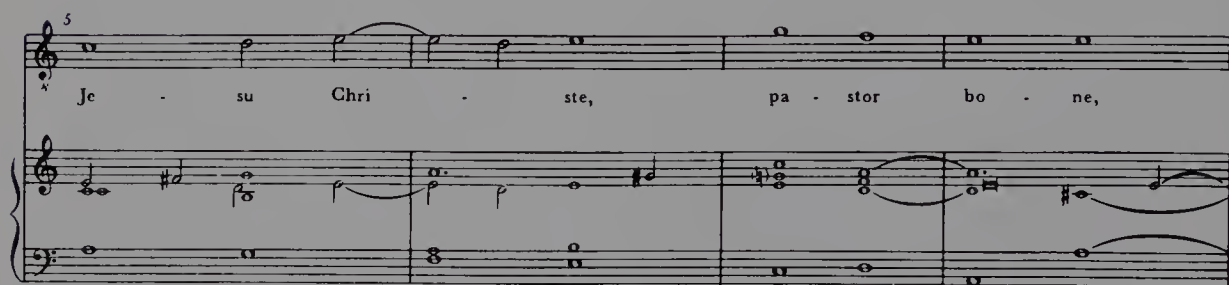
## 59

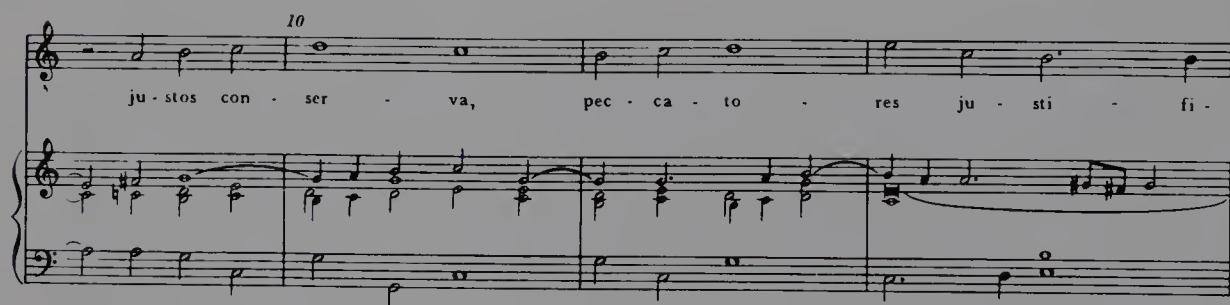
LODOVICO VIADANA (CA. 1560–1627)

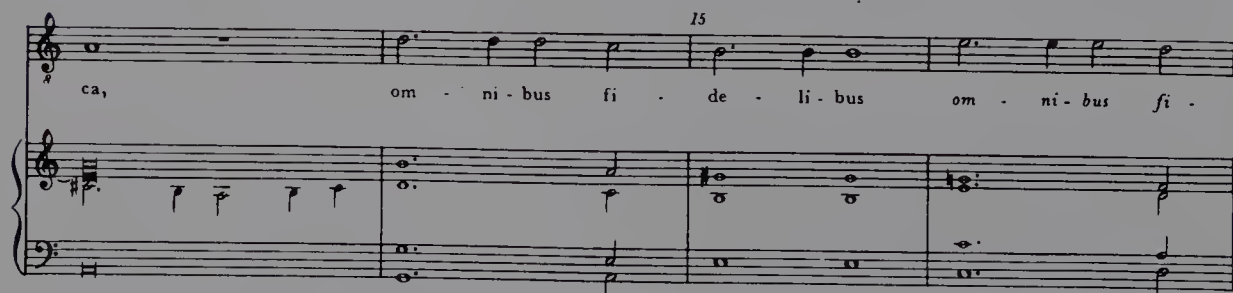
Sacred Concerto: *O Domine, Jesu Christe* CD 4

34

A 







From *Cento concerti ecclesiastici opera duodecima* (Venice, 1602), ed. Claudio Gallico (Kassel, etc., 1964), pp. 64–65.  
Reprinted by permission of Bärenreiter Music Corporation.

de - li - bus mi - se - re - re, et pro - pi - ti - us

This system contains the first two staves of the musical score. The vocal line (treble clef) begins with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'de - li - bus mi - se - re - re, et pro - pi - ti - us' are written below the notes. A fermata is placed over the final note of the first phrase. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic pattern that supports the vocal melody.

e - sto mi - hi mi - se - ro et in - di - gno pec - ca -

This system contains the next two staves. The vocal line continues with the lyrics 'e - sto mi - hi mi - se - ro et in - di - gno pec - ca -'. The piano accompaniment continues with its intricate rhythmic patterns, including many beamed notes and rests.

to - ri et pro - pi - ti - us e - sto

This system contains the next two staves. The vocal line continues with the lyrics 'to - ri et pro - pi - ti - us e - sto'. The piano accompaniment continues with its intricate rhythmic patterns, including many beamed notes and rests.

mi - hi mi - se - ro et in - di - gno pec - ca -

This system contains the next two staves. The vocal line continues with the lyrics 'mi - hi mi - se - ro et in - di - gno pec - ca -'. The piano accompaniment continues with its intricate rhythmic patterns, including many beamed notes and rests.

to - ri. A - men.

This system contains the final two staves of the piece. The vocal line concludes with the lyrics 'to - ri. A - men.'. The piano accompaniment concludes with a final chord and a fermata over the final note.

O Domine Jesu Christe,  
pastor bone,  
justos conserva  
peccatores justifica,  
omnibus fidelibus miserere,  
et propitius esto mihi misero  
et indigno peccatori. Amen.

O Lord Jesus Christ,  
good shepherd,  
preserve the righteous,  
do justice to the sinners,  
have mercy on all the faithful,  
and be gracious toward me, wretched  
and unworthy sinner. Amen.

In this concerto from the 1602 collection, Viadana created the illusion of a complex texture in a single voice by having it imitate itself at different pitch levels. This reduction of the polyphonic idiom was of great practical significance: it allowed a work to be performed, if necessary, by one singer or a small number of them. Instead of doubling or replacing vocal parts by instruments, as had been done in the sixteenth century, the thoroughbass and the chords improvised on it took the place of the other parts.

The term *concerto* applies to this work because it concerts (unites) a voice and instrumental accompaniment. Other concertos in Viadana's 1602 collection are for two, three, or four singers with thorough bass. All of them belong to the category of concertos for few voices as opposed to the grand concerto.

In style this piece is closer to the madrigals of Caccini than it is to recitative. The chromatic line at "mihi misero" (measures 29–30) is especially madrigalistic. Like Gabrieli, Viadana used the shift from E major to C major for harmonic color and as a mark of punctuation (measures 6–7, 15–16, 19).

ALESSANDRO GRANDI (CA. 1575/80–1630)

60

Motet: *O quam tu pulchra es* CD 4

35

5

O — quam tu pul-chra es, o — quam tu pul-chra es,

quampul-chra es, a - mi - ca me - a, quam pul-chra es, co-lum-ba me - a, quam pul-chra es, for-mo-sa

10

me - a, o — quam tu pul-chra es. O - cu-li tu - i co-lum-ba - -

15

rum, ca - pil - li tu - i sic-ut gre - ges ca - pra - - rum et den-tes tu - i sic-ut

20

gre - ges ton - sa - - rum. O — quam tu pul-chra es.

Values halved in triple meter. *Ghirlanda sacra. Libro primo . . . per Leonardo Simonetti* (Venice, 1625). Rudolf Ewehart, ed., in *Drei Hohelied Motetten. Cantio sacra*, No. 23 (Cologne: Verlag Edmund Bieler, 1960), pp. 7–9. Reprinted by permission.



36 25

Ve - ni, ve - ni de Li - ba - no, ve - ni, ve - ni de Li - ba - no,

30

ve - ni, a - mi - ca me - a, co - lum - ba me - a, for - mo - sa me - a.

37 35

O — quam tu pul - chra es, ve - ni, ve - ni, co - ro - na - - be - ris.

40 45

Sur - ge, sur - ge, pro - pe - ra, sur - ge, spon - sa me - a,

50

sur - ge, di - lec - ta me - a, sur - ge, im - ma - cu - la - ta me - a.

55

sur-ge, ve-ni, ve-ni, ve - ni, sur-ge, ve-ni, ve-ni, ve - ni.

60

Qui - a a - mo - re lan - - - gue - o,

65

a - mo - re lan - - - gue - o. Sur - ge,

70

ve - ni, ve - ni, ve - - ni, sur - ge, ve - ni, ve - ni, ve - - ni, qui -

a a - mo - re, a - mo - re lan - gue - o.

6 6 4 #

O quam tu pulchra es, amica mea,  
 quam pulchra es, columba mea,  
 o quam tu pulchra es, formosa mea.  
 Oculi tui columbarum,  
 capilli tui sicut greges caprarum  
 et dentes tui sicut greges tonsarum.  
 O quam tu pulchra es.  
 Veni de Libano, amica mea,  
 columba mea, formosa mea.  
 O quam tu pulchra es,  
 veni, coronaberis.  
 Surge, surge, propera, sponsa mea,  
 surge, dilecta mea,  
 surge, immaculata mea.  
 Quia amore langueo.  
 Surge, veni, quia amore langueo.

—SONG OF SONGS, 4:1, 4:8

O how fair you are, my love,  
 how fair you are, my dove,  
 how fair you are, my beauty.  
 Your eyes, the eyes of doves,  
 your hair, like a flock of goats,  
 and your teeth like a flock of sheep newly shorn.  
 O how fair you are.  
 Come with me from Lebanon, my love,  
 my dove, my beauty.  
 O how fair you are,  
 come, you will make a garland.  
 Arise, hasten, my bride,  
 arise, my delight,  
 arise, my spotless one.  
 For I pine of love: Arise,  
 come, for I pine of love.



On a text from the *Song of Songs*, a source popular for musical setting at this time, this solo motet of around 1625 shows how a composer could, without breaking stride, incorporate into a single composition elements from recitative, solo madrigal, and bel canto aria. The first twenty-one measures are clearly recitative, but of a more melodious, rhythmic kind than that used in the theater. Marco Scacchi called it “hybrid recitative” (*recitativo inbastardito*), a mixed style found more appropriate for the church. Then there is a passage in triple-time aria style (measures 22 to 34). It is interrupted by five measures of recitative that recall the opening. After a continuation of the aria, the rest of the motet is in the recitative style. Grandi took advantage of the frequent recurrence of the words “O quam tu pulchra es” to bring back the opening music as a kind of refrain.

GIACOMO CARISSIMI (1605–1674)

61

Historia di Jephthe CD 4

a) Filia: Plorate colles

287 38 Filia

Plo - ra - te, plo - ra - te col - - - les, do - le - te, do -

Eccho<sup>5)</sup> (Chorus ad lib.)

b 5 6 5 # b

290

le - te mon - - - tes et in af - fli - cti - o - ne cor - dis me - i

4 3 # 6 5b b

293

u - lu - - la - - - te, et in af - fli - cti - o - ne cor - dis me - i

6b 6 4 3 # 6 5b

Edited by Gottfried Wolters, figured bass realized by Mathias Siedel (Wolfenbüttel: Mösel Verlag, 1969), pp. 29–39.



297

u - lu - - la - - - te!

*Eccho*

u - - - lu - - la - - te!

u - lu - - la - - - te!

*tasto solo*

6<sup>b</sup> 6 4 3 6 6 4 3

301

Ec - - ce mo - ri-ar vir - go et non pot - e - ro mor-te

b<sup>8</sup> #<sup>7</sup> 10 #

b #7 8

304

me - a me-is fi - li-is con-so - la - - ri, in - ge - mi - sci-te

6# b 7 4 3 # 6

5

307

sil - vae, fon - tes et flu - mi-na, in in - te - ri-tu vir - gi-nis

# # b

310

la - chri - ma - - - te, fon-tes et flu - mi - na, in in -

6b 4 3 6

313

te - ri - tu vir - gi - nis la - chri - - ma - - - te!

6 b 6b 6 4 3

316

Heu me do - len - tem, heu -

la - - - chri - ma - - te!

la - chri - ma - - - te!

tasto solo

6b 6 6 5 4 3 #

320

me do - len - tem in lae - ti - ti - a po - pu - li, in vi - cto - ri - a

# # #

323

Is - ra - el et glo - ri - a pa - tris me - i, e - go si - ne

325

fi - li - is vir - go, e - go fi - li - a u - ni - ge - ni - ta

328

mo - ri - ar et non vi -

330

vam. Ex-hor-re - sci-te ru - pes, ob-stu-pe - sci-te col - les,

333

val - les et ca - ver - nae in so - ni - tu hor - ri - bi - li re - so -

335

na - te, val - les et ca - ver - nae in so - ni - tu hor - ri - bi - li, in

338

so - ni - tu hor - ri - bi - li re - - - - - so - na - te!

340

*Eccho*

Plo - ra - te, plo - re - - - - - so - na - te!

*tasto solo*

343

ra - te fi - li - i Is - ra - el, plo - ra - te vir - gi - ni - ta - tem



346

me - am et Jeph - te fi - li - am u - ni - ge - ni - tam in car - mi - ne do -

6  
4  
2

349

lo - - ris la - men - ta - - - mi - ni, et

6 5 4 3 #

352

Jeph - te fi - li - am u - ni - ge - ni - tam in car - mi - ne do -

6  
4  
2

354

lo - - ris la - men - ta - - - mi - ni.

6b 4 5 3 # 4 # 2

## DAUGHTER

Plorate colles, dolete montes  
et in afflictione cordis mei ululate!  
Ecce moriar virgo  
et non potero morte mea  
meis filiis consolari,  
ingemiscite silvae, fontes et flumina,  
in interitu virginis lachrimate,  
fontes et flumina.

Heu me dolentem in laetitia populi,  
in victoria Israel et gloria patris mei,  
ego sine filiis virgo,  
ego filia unigenita moriar et non vivam.  
Exhorrescite rupes, obstupescite colles,  
valles et cavernae in sonitu horribili resonate!  
Plorate, filii Israel,  
plorate virginitatem meam  
et Jephthe filiam unigenitam in carmine doloris  
lamentamini.

Weep, hills, grieve, mountains  
and in the affliction of my heart, wail!  
Suddenly I shall die a virgin  
and I shall not be able at my death  
to be consoled by my children.  
Groan, forests, springs, and rivers.  
Weep for the death of a virgin,  
springs and rivers.

Woe is me, sorrowful, amidst the people's joy  
in Israel's victory and my country's glory.  
I, without children, a virgin,  
I, an only daughter, will die and not live.  
Shudder, crags; be stupefied, hills;  
valleys and caves, echo the horrible sound.  
Weep, sons of Israel,  
bewail my virginity  
and lament Jephtha's only daughter  
in songs of sorrow.

b) Chorus: *Plorate filii Israel*

357 39 358/386

Plo - ra - te fi - li - i Is - - ra - el, plo -

Plo - ra - te fi - li - i Is - - ra - el, plo -

Plo - ra - te fi - li - i Is - - ra - el, plo -

Plo - ra - te fi - li - i Is - - ra - el, plo -

6 7 6 # #

361/389

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - li - am

6 7 6 # b

365/393

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam in car - mi - ne do -

Jeph - te u - ni - ge - ni - tam in

Jeph - te u - ni - ge - ni - tam in car - mi - ne do - lo - - -

# \*\* # b 4 6 7 6

370/398

[illegible]

375/403

[illegible]



380/408

Vi - 1.

ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -

ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -

la - men - ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -

la - men - ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -

ta - mi - ni, la - men - ta - mi - ni. Plo -

9 8 9 8 9 8 9 8 4 3

4 3b 4 3 7 6 7 6 4

413

2.

ni, la - men - ta - mi - ni, la - men - ta - mi - ni, la - men -

ni, la - men - ta - mi - ni,

ni,

ni, la - men - ta - mi - ni, la - men -

ni, la - men - ta - mi -

ni, la - men - ta - mi -

2.

ergänzt

417

ta - mi - ni, la - men - ta - mi - ni, la - men -  
la - men - ta - mi - ni, la - men - ta - mi - ni, la - men -  
la - men - ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni,  
ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni,  
ni, la - men - ta - mi - ni, la - men - ta - mi -

422

ta - mi - ni, la - men - ta - mi - ni, la - men -  
ta - mi - ni, la - men - ta - mi - ni, la - men -  
la - men - ta - mi - ni, la - men - ta - mi - ni, la - men -  
la - men - ta - mi - ni, la - men - ta - mi - ni,  
ni, la - men - ta - mi - ni,  
- de

426

ta - mi - ni, la - men - ta - mi - ni.

la - men - ta - mi - ni, la - men - ta - mi - ni.

ta - mi - ni, la - men - ta - mi - ni.

la - men - ta - mi - ni, la - men - ta - mi - ni.

la - men - ta - mi - ni, la - men - ta - mi - ni.

la - men - ta - mi - ni.

9 7 8 6 4# 2 6 4 3

## CHORUS

Plorate filii Israel, plorate omnes virgines  
et filiam Jephthe unigenitam in carmine doloris  
lamentamini.

Weep, sons of Israel; weep all virgins,  
and lament Jephtha's only daughter  
in songs of sorrow.

In this scene, based on Judges 11:29–38, Jephtha, the military leader of the Israelites, has just returned victorious from a battle. He owes the victory to a promise he made to the Lord that if allowed to beat the Ammonites, he would on his return home sacrifice the first person who comes out of his house. It is his daughter who runs out to meet him with timbrels and dances.

The daughter's lament, the words of which are not in the biblical account, is a long, affecting recitative, sweetened, as was customary in the sacred hybrid style, with arioso passages built on sequences and with moments of florid song. Two sopranos, representing her companions, echo some of the daughter's cadential phrases.

Carissimi's recitative introduces expressive dissonances in a way that recalls the Florentine style, but they exist in a more harmonically determined environment. For example, the soprano's *D* in measure 295 is not simply a free dissonance but a member of a chord. Even more characteristic is the *F#* of measure 302, which is part

of a *D* chord over a *G* pedal. Similarly the skip to the seventh in measures 308–09 and the “Neapolitan” lowered sixth at measure 310 and again at measure 314 are harmonic rather than melodic effects. Equally striking are the double suspensions in the chorus (measures 380 ff.). These passages demonstrate how much the emotional intensity of this scene owes to harmonic rather than melodic means.

The excerpt (and the work) closes with a magnificent six-voice chorus of lamentation (b) that employs both polychoral and madrigalistic effects. In what becomes an emblem of lament in the seventeenth century, the choral basses and the basso continuo three times descend a fourth by step (measures 358–70).





5 7 9

Obligat-Instrumente

Favorit-Chor

Saul, Saul, Saul, Saul, was ver-folgst du mich?  
wilt thou in - jure me?

Saul, Saul, Saul, Saul, was ver - folgst du mich?  
thou in - jure me?

mich?  
me?

mich?  
me?

5 7 9

4 # b

11 13 15

Saul, Saul, was ver-folgst du mich?  
wilt thou in - jure me?

Saul, was ver - folgst du mich?  
Saul, wilt thou in - jure me?

11 13 15

4 3 6 4 #

Obligat-Instrumente

17

forte

19

21

mezzopiano

planissimo

23

Favorit-Chor

forte

mezzopiano

planissimo

Saul, Saul, Saul, Saul, was verfolgst du mich, was verfolgst du mich, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me, wilt thou in-jure me, wilt thou in-jure me?

Saul, Saul, Saul, Saul, was ver-folgst du mich, was verfolgst du mich, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me, wilt thou in-jure me, wilt thou in-jure me?

Saul, Saul, Saul, Saul, was verfolgst du mich, was verfolgst du mich, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me, wilt thou in-jure me, wilt thou in-jure me?

Saul, Saul, Saul, Saul, was ver-folgst du mich, was verfolgst du mich, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me, wilt thou in-jure me, wilt thou in-jure me?

Capell-Chor 1 ad lib.

Saul, Saul, Saul, Saul, was ver-folgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me?

Saul, Saul, Saul, Saul, was ver-folgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me?

Capell-Chor 2 ad lib.

Saul, Saul, Saul, Saul, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me?

Saul, Saul, Saul, Saul, was verfolgst du mich?

Saul, Saul, Saul, Saul, wilt thou in-jure me?

17

forte

19

21

mezzopiano

planissimo

23

41 28

24 26 28

Obligat-Instrumente

Favorit-Chor

*solus forte*

Es wird dir schwer wer - den, wi - der den Sta - chel zu lök - - ken, -  
 It will be hard for thee so kick a - gainst, kick a - gainst the pricks.

24 Solo 26 28

29 31 33

Es wird dir schwer wer - den, wi - der den Sta - chel zu lök - - ken, -  
 It will be hard for thee so kick a - gainst, kick a - gainst the pricks.

29 31 33



34 forte 36 mezzopiano 38 pianissimo

Obligat-Instrumente

forte mezzopiano pianissimo

Saul, Saul, Saul, Saul, was ver- folgst du mich, was ver- folgst du mich, was ver- folgst du mich?  
Saul, Saul, Saul, Saul, wilt thou in - jure me, wilt thou in - jure me, wilt thou in - jure me?

Saul, Saul, Saul, Saul, was ver- folgst du mich, was ver- folgst du mich, was ver- folgst du mich?  
Saul, Saul, Saul, Saul, wilt thou in - jure me, wilt thou in - jure me, wilt thou in - jure me?

Saul, Saul, Saul, Saul, was ver- folgst du mich, was ver- folgst du mich, was ver- folgst du mich?  
Saul, Saul, Saul, Saul, wilt thou in - jure me, wilt thou in - jure me, wilt thou in - jure me?

Saul, Saul, Saul, Saul, was ver- folgst du mich, was ver- folgst du mich, was ver- folgst du mich?  
Saul, Saul, Saul, Saul, wilt thou in - jure me, wilt thou in - jure me, wilt thou in - jure me?

Saul, Saul, Saul, Saul, was ver- folgst du mich, was ver- folgst du mich, was ver- folgst du mich?  
Saul, Saul, Saul, Saul, wilt thou in - jure me, wilt thou in - jure me, wilt thou in - jure me?

Capell-Chor 1 ad lib.

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Capell-Chor 2 ad lib.

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

Saul, Saul, Saul, was ver- folgst du mich?  
Saul, Saul, Saul, wilt thou in - jure me?

34 forte 36 mezzopiano 38 pianissimo

39 41 43

Obligat-Instrumente

Solo

Es wird dir schwer werden, wi-der den Sta-chel zu lök - ken.  
 It will be hard for thee to kick a - gainsi, kick a - gainsi the

Favorit-Chor

solus

Es wird dir schwer werden, wi-der den Sta-chel zu lök - ken.  
 It will be hard for thee to kick a - gainsi, kick a - gainsi the

39 Solo 41 43

45 47 49

pricks,

es wird dir schwer wer - den.  
 it will be hard for thee,

Es wird dir schwer, es wird dir  
 It will be hard, it will be

Es wird dir schwer wer - den, es wird dir schwer,  
 It will be hard for thee, it will be hard,

Es wird dir schwer wer - den, es wird dir schwer  
 It will be hard for thee, it will be hard

ken, pricks, es wird dir schwer wer - den, es wird dir  
 it will be hard for thee, it will be

45 47 49

6 6 6





*Obligat-Instrumente*

60 *forte* 62 *forte* 64

wi-der den Sta-chel zu lök - ken, Saul, Saul, Saul, Saul, was ver-  
 to kick a - gainst, kick a - gainst the pricks, Saul, Saul, Saul, Saul, wilt thou

*Favorit-Chor*

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

wi-der den Sta-chel zu lök - ken, Saul, Saul, Saul, Saul, was ver-  
 to kick a - gainst, kick a - gainst the pricks, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

wi-der den Sta-chel zu lök - ken, Saul, Saul, Saul, Saul, was ver-  
 to kick a - gainst, kick a - gainst the pricks, Saul, Saul, Saul, Saul, wilt thou

ken, Saul, Saul, Saul, was ver-  
 pricks, Saul, Saul, Saul, Saul, wilt thou

*Capell-Chor 1 ad lib.*

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

*Capell-Chor 2 ad lib.*

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

Saul, Saul, Saul, Saul, Saul, was ver-  
 Saul, Saul, Saul, Saul, Saul, wilt thou

60 62 *forte* 64 *forte*





70 forte mezzopiano 72 pianissimo 74

forte mezzopiano pianissimo

folgst du mich, was ver-  
in-jure me, wilt thou  
folgst du mich, was ver-  
in-jure me, wilt thou  
folgst du mich, was ver-  
in-jure me, wilt thou  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,  
Saul,

was ver-  
wilt thou  
was ver-  
wilt thou  
was ver-  
wilt thou  
was ver-  
wilt thou  
was ver-  
wilt thou  
was ver-  
wilt thou

70 forte mezzopiano 72 pianissimo Solo 74







For this composition Schütz chose one of the most dramatic episodes in the New Testament, Paul's description of how he was converted to Christianity (Acts 26:12–14, Revised Standard Version):

Thus I journeyed to Damascus with the authority and commission of the chief priests. At midday, O king, I saw on the way a light from heaven, brighter than the sun, shining round me and those who journeyed with me. And when we had all fallen to the ground, I heard a voice saying to me in the Hebrew language, "Saul, Saul, why do you persecute me? It hurts you to kick against the goads."

Saul, a Jew, had been sent to Damascus to fetch Christian prisoners. The voice he heard in the desert was that of Christ. The experience led to Saul's conversion and to his career (under the name Paul) as a crusader for Christianity.

The concerto is set for six solo voices (the ensemble Schütz called *favoriti*), two violins, two four-voice choirs, and, it may be assumed, an orchestra that doubles the choral parts. Two-note chords from the D-minor triad rise from the depths of the solo basses through the tenors; then the same music is heard shifting to A minor in the sopranos, and finally the violins return it to D minor. Christ's question "Was verfolgst du mich?" (Why do you persecute me?) is a mesh of dissonant anticipations and suspensions.

So far the medium has been that of the concerto for few voices. Now the grand concerto takes over the same music in a bright D major (measure 17), and the choruses and soloists together reverberate with echoes, suggesting the effect of Christ's voice bouncing off rocky projections in the desert. As the voice rings obsessively in Saul's ear, sections in recitative and arioso for solo voices alternate with the "Saul, Saul" grand-concerto music as a refrain.

The idea of the rising chords may have been suggested to Schütz by Monteverdi's famous madrigal *Hor che'l ciel e la terra*, which contains a similar progression. Schütz worked with Monteverdi and Grandi during a visit to Venice in 1628 and 1629. During previous visits, in 1609 and 1612, he had studied with Giovanni Gabrieli, whose polychoral practice is also reflected here.



## 63

## ENNEMOND GAULTIER (CA. 1575–1651)

Gigue: *La Poste* CD 4

a) Lute




42

4

5

10

14

Special signs  *pincé* (mordent with lower auxiliary);  *coulé* (upward double appoggiatura);  *port de voix* (appoggiatura starting on lower auxiliary). *Oeuvres du vieux Gaultier*, André Souris, ed. (Paris: Editions du CNRS, 1966). Nos. 63, 85, pp. 83, 111.

## b) Arrangement for harpsichord by Jean-Henri D'Anglebert

The image displays a musical score for harpsichord, consisting of five systems of staves. The first system begins with a measure number '43' in a box. The notation is in treble and bass clefs, featuring a key signature of one flat (B-flat). The music is characterized by a 'style brisé' (broken style), where chords are distributed across multiple beats. Ornaments, indicated by 'w' symbols, are placed above certain notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The systems are numbered 43, 7, 11, and 15, indicating the measure numbers at the start of each system.

These two examples illustrate the transfer of the lute idiom to the harpsichord. Although the latter instrument, unlike the lute, is capable of playing chords as simultaneities, the arranger has deferred to the limitations of the lute and distributed the component notes of a chord over several beats in *style brisé* (broken style). The ornaments tend to fall on the same notes and beats in both arrangements, and their function is similar: to mark certain beats as a drum might do, to promote continuity, to play down certain other beats, or to intensify dissonance and thereby the harmonic motion.

This gigue, in duple meter, is in the common binary form, with a close on the dominant in the first part, on the tonic in the second.

## 64

## JOHANN JAKOB FROBERGER (1616–1667)

*Lamentation faite sur la mort très douloureuse de Sa Majesté Impériale  
Ferdinand le troisième et se joie lentement avec discretion* CD 4

44

48

52

56

60

*Oeuvres complètes pour clavecin*, ed. Howard Schott (Paris: Heugel, HE.33.702), *Le Pupitre* 58, pp. 160–61.

This musical score is for a piece by Froberger, titled "Lamentation sur la mort de Ferdinand le troisième". The page number is 391. The score is written for a single melodic line, likely for a lute or harpsichord, using a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 16, 19, 22, 26, 29, 32, and 35 indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings, such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line at the end of measure 35.

16

19

22

26

29

32

35





Froberger, in his toccatas, betrayed the influence of his teacher Frescobaldi, but this piece demonstrates his mastery of the French clavecin style. It is in the genre of the *tombeau*, which French lutenists and harpsichordists customarily wrote upon the death of one of their colleagues. Froberger composed this tombeau ("Lamentation on the very sad death of His Imperial Majesty Ferdinand III, to be played slowly, with circumspection") in 1657 to mourn the death of the emperor whose court in Vienna he served as organist. In keeping with the French tradition, this piece is a slow *allemande*, but its hesitations and impulsive runs remove it from the dance. The *style brisé*, through which Froberger was one of the first to imitate lute music on the harpsichord, dominates the texture. Both the rare key of F minor and the prominent threefold *F*s at the end allude to the emperor's name. Another programmatic touch is the arpeggio in the final two measures from deep in the bass to the treble, representing the ascent of the emperor's soul.

# GIROLAMO FRESCOBALDI (1583–1643)

65

## Toccata No. 3 (1615, revised 1637)

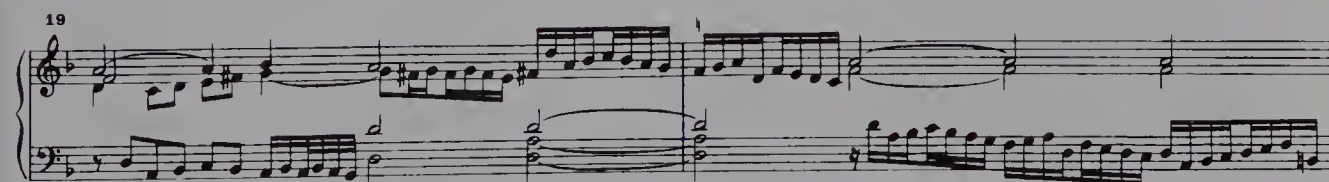
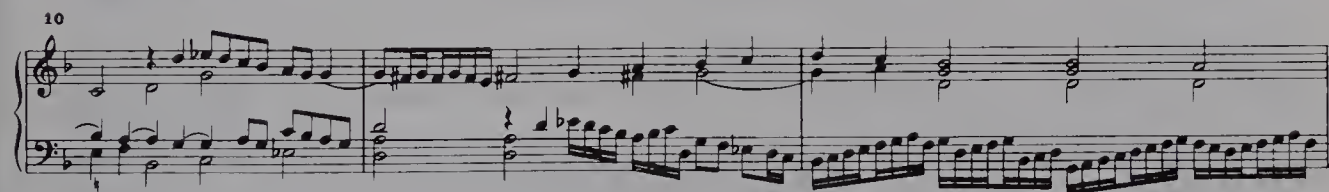
CD 4

CD 2

45

29

Toccata Terza



*Toccate d'intavolatura di cimbalo et organo libro 1* (Rome, 1637; first published in *Toccate e partite d' intavolatura di cimbalo . . . Libro primo*, 1615). Ed. Pierre Pidoux, *Orgel- und Klavierwerke*, Vol. 3 (Kassel: Bärenreiter-Verlag, 1954), pp. 11–13. Reprinted by permission of Bärenreiter Music Corporation.

The image displays a musical score for the Toccata No. 3 by Girolamo Frescobaldi, specifically measures 21 through 31. The score is written for two staves, treble and bass clef, in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by rapid, continuous sixteenth-note passages in both hands, creating a sense of constant motion. Measure 21 begins with a treble staff entry, followed by a bass staff entry. The melody in the treble staff is highly rhythmic, while the bass staff provides a steady, walking bass line. The piece concludes with a final cadence in measure 31, marked by a double bar line and a repeat sign.

The restless character of this toccata, meant to be played before a Mass, is typical of Frescobaldi's works. The music is constantly approaching a cadence on either the dominant or tonic, but until the very end the composer evaded or weakened the goal harmonically, rhythmically, or through continued part-movement. Some of the notable points of arrival and immediate departure are measures 5 (dominant), 8 (dominant minor), and 13 (tonic major), and measures 17, 26, and 31 (all tonic minor). The restlessness is also felt in the shifting of styles. At the outset the toccata breathes the spirit of recitative, with jagged lines and nervous rhythms. At measure 5 a short *arioso* passage, with chains of suspensions over a walking bass, leads to an imitative section (measures 8–11). In the remainder of the piece the two hands alternate, one playing scales and turns while the other has chords, or they toss back and forth short figures that lie easily under the fingers. The emphasis on the dominant and tonic strongly sets the keynote for what is to follow in the music of the Mass.

ALESSANDRO SCARLATTI (1660-1725)

66

La Griselda

Act II, Scene 1: *Mi rivedi* CD 4

46 Moderato

Flauto I, II

Violino I

Violino II

Viola

Griselda

Continuo

Mi ri-ve - di, mi ri-ve - di o sel-va om-bro - sa ma non

più Re - gi - na e spo - sa, mi ri - ve - di sven-tu-ra - ta, di-sprez-za-ta pa-sto-rel - la.

*solo* *tutti*

Reprinted by permission of the publishers from *The Operas of Alessandro Scarlatti*, Vol. III, edited by Donald J. Grout, Cambridge, Mass.: Harvard University Press, ©1975 by the President and Fellows of Harvard College.



10

Mi ri - ve - di o sel - va om - bro - sa, ma non più Re - gi - na e spo - sa, mi ri -

solo

2 6 5

ve - di sven - tu - ra - ta, mi ri - ve - di sven - tu - ra - ta, di - sprez - za - ta, di - sprez - za - ta pa - sto - rel - la, sven - tu -

p

15

ra - ta, di - sprez - za - ta pa - sto - rel - la.

f

tutti

6 4 6 6 5 7 4 3

47 20

*p*

È pur quel - lo, quel - lo, quel - lo il pa - trio mon - te, que - sta è pur l'a - mi - ca

solo

5 6 4 3

fon - te, quel - lo è il pra - to e il que - sto è il ri - o; e sol i - o, e sol io non son, no, no, non son più quel -

25 48

*p*

la no, non son più quel - la no, non son più, no, non son più quel - la ———. Mi ri -

Dal segno

## GRISELDA

Mi rivedi o selva ombrosa,  
 Ma non più Regina e sposa,  
 Sventurata, disprezzata  
 Pastorella.  
 È pur quello il patrio monte,  
 Questa è pur l'amica fonte,  
 Quello è il prato e questo è il rio;  
 E sol io non son più quella.

You see me again, o shady forest,  
 but no longer queen and bride;  
 unfortunate, disdained,  
 a shepherdess.  
 Yet there is my homeland's mountain  
 and here is still the friendly fountain;  
 there is the meadow and this is the river;  
 and only I am not the same.

—Based on the libretto by  
 APOSTOLO ZENO

*La Griselda* was first performed in Rome in 1721. In this aria, “You see me again, o shady forest,” Griselda expresses conflicting reactions to her situation: a queen for fifteen years, she has been repudiated by King Gualtiero of Sicily. She must return to her humble origins and, besides, serve as maid to the new queen, all this to test her virtue. She addresses the familiar surroundings of her native countryside with a mixture of humiliation and nostalgia.

The mood of subjection is summed up in the melody of the first line, out of which the rest of the main (A) section develops through extension, sequence, and combinatorial methods. The subordinate (B) section, linked to the A section rhythmically, presents the bright side for a moment, her pleasure at being home. Only the vocal portion of the A section is then repeated (*da capo dal segno*).

This aria is a concise example of the abbreviated format, popular in the 1720s, in which the opening ritornello is omitted in the *da capo*. The scheme is:

	§		Fine		Dal segno
Section:	Ritornello	A	Transitional Rit	B	
Key:	C minor			Modulation to E♭	
Measure:	1	4	16	18 19	26 (27=)4—18

The ritornello and the A section occupy 18 measures, all in C minor except for a brief foray into B♭ major. The B section, of 8 measures, modulates from the C-minor cadence at the end of the transitional ritornello by way of G minor to E♭. Then, skipping over the opening ritornello, the singer returns to the A section directly, closing the aria at the fermata that ends the transitional ritornello.

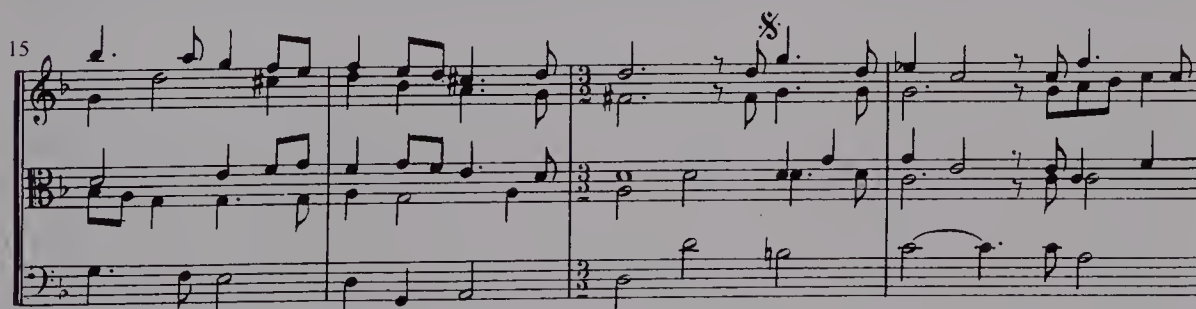
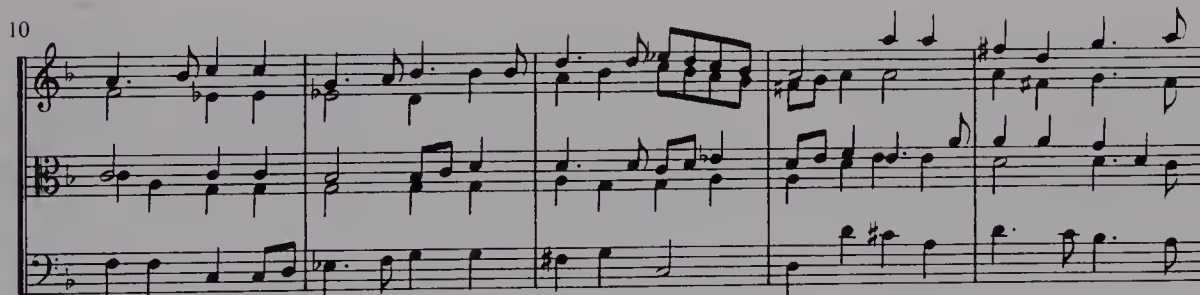
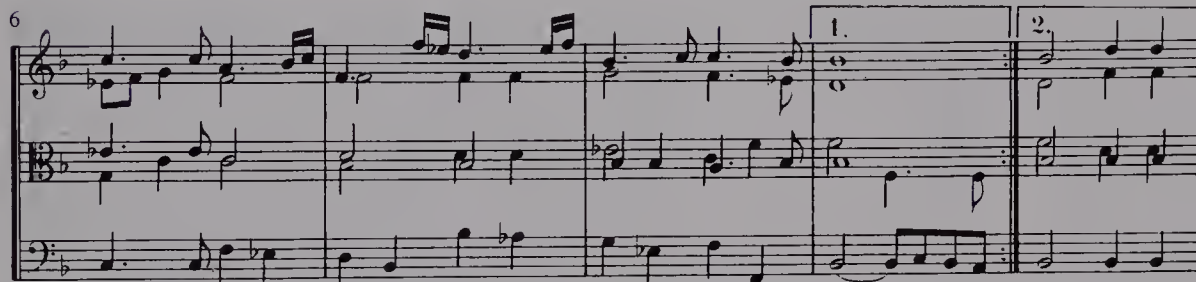
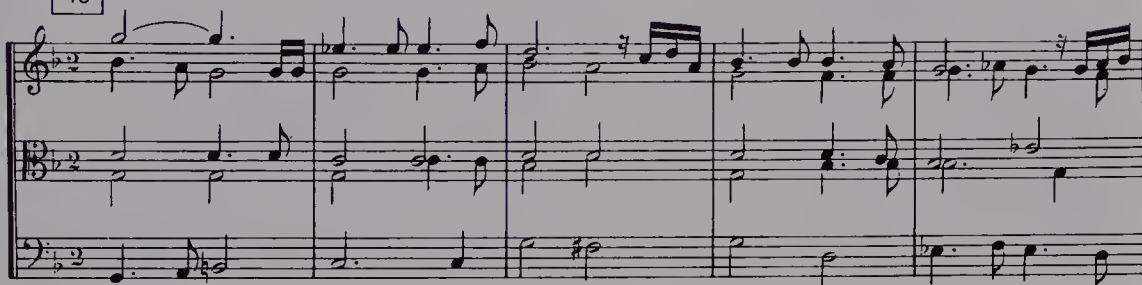
# JEAN-BAPTISTE LULLY (1632–1687)

# 67

## *Le bourgeois gentilhomme: Ballet des nations* CD 4

a) *L'entrée des Scaramouches Trivelins et Arlequins représente une nuit.*

49



*Oeuvres complètes de Lully*, ed. Henry Prunières, III, *Comédies ballets*, Vol. 3 (Paris: Éditions de la Revue musicale, 1938), pp. 135–39



19

1. 2.

b) Chaconne des Scaramouches, Trivelins et Arlequins.

50

7

14

21



Measures 21-27. The score is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with quarter and eighth notes.

28



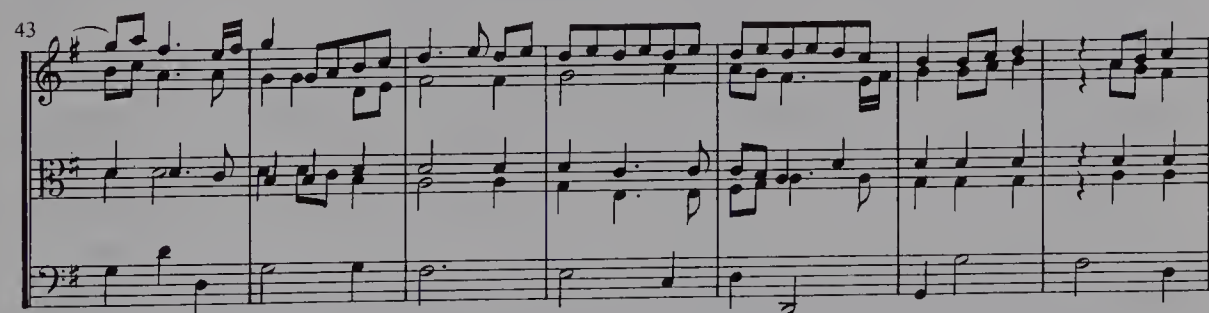
Measures 28-34. The melody continues with similar rhythmic patterns. There are some rests in the treble line in measures 31 and 32. The bass line remains active with quarter notes.

35

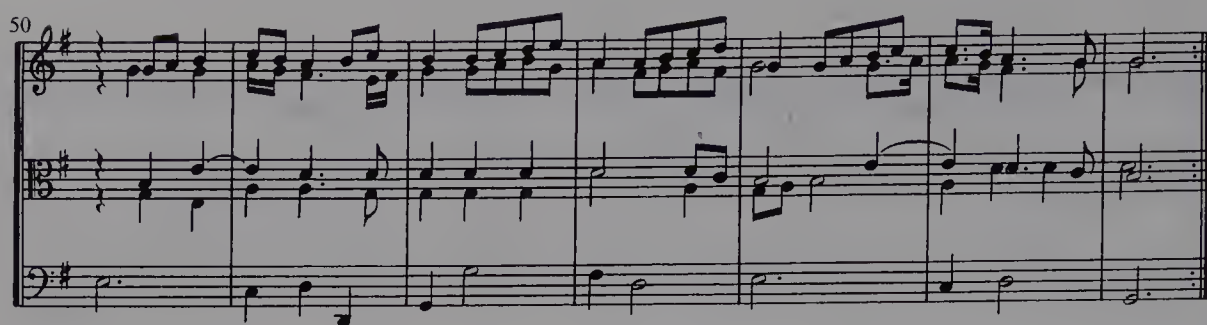


Measures 35-42. The melody shows more complex phrasing with some longer note values. The bass line continues with a consistent rhythmic pattern.

43



Measures 43-49. The melody features a series of beamed sixteenth notes in measures 43-45, followed by a more relaxed passage. The bass line provides a solid foundation with quarter notes.



The comédie-ballet was a play with dances and songs, a genre devised by the composer and dancing-master Jean-Baptiste Lully and the playwright Jean-Baptiste Molière. This entrée and chaconne are part of the *Ballet des nations*, an independent entertainment that followed the comédie-ballet *Le bourgeois gentilhomme* when it was performed at the court of King Louis XIV in the château at Chambord in October 1670. The music is scored for a five-part string orchestra.

The entrée, as the term suggests, accompanies the entrance of the dancers: Scaramouches (Scaramuccio, a cowardly braggard, is a stock character of the *commedia dell'arte*), the buffoons (Trivelins), and the Harlequins. An allemande in binary form, the entry music modulates to the relative major at the end of the first part, preparing the key for the second part, which modulates back to G minor through its dominant. At measure 17, the proportion three to two (three half notes are now worth two half notes) speeds up the pace while shifting the meter to compound triple, a probable occasion for comedic action by the dancers. The characteristic rhythms of the French overture—dotted notes and figures rushing toward the downbeat—pervade, especially in the first part.

The chaconne, a dance imported to Europe from Latin America, was usually based on a pattern of chords (I-V-IV-V) in major mode. Here a four-measure ground bass descends a fourth under these chords; the ground bass is most evident in measures 10–22 and 44 to the end. For variety's sake, Lully tends to break up the ground with contrasting phrases *en rondeau* and by modulations, as in measures 23–44, in which the bass moves upward.

Both the entrée and chaconne owe their courtly artificiality and grace to consistent four-measure phrases and to the performance convention of doubling the length of the dot and alternating long and short notes in successions of eighth notes.

# JEAN-BAPTISTE LULLY

68

Armide CD 5

a) Ouverture

1

(2 Violinen.)

(2 Violen.)

Basse-Continue.

5

2

2.

Edited by Robert Eitner, *Publikationen älterer praktischer und theoretischer Musikwerke*, 14 (Leipzig: Breitkopf & Härtel, 1885) pp. 1–3, 100–04. Used by permission.



14

18

22

3

(Lentement, zweite Ausg.)

31

b) Act II, Scene 5: Armide: *Enfin il est en ma puissance*

4

Violons.

5

Armide. (*tenant un dard à la main.*)



32 *va pour frapper Renaud et ne peut exécuter le dessein qu'elle a de lui ôter la vie.)*

trou-ble me sai-sit? qui me fait hé-si-ter? qu'est-ce qu'en sa fa-veur la pi-tié me veut

6#? 4 2 6 6

di-re? Frap-pons ciel! qui peut m'ar-ré-ter? A-che-vons... je fré-

6

40 mis! ven-geons-nous... je sou-pi-re! Est-ce ain-si que je dois me ven-ger au-jour-

6#

d'hui! Ma co-lè-re s'é-teint quand j'ap-pro-che de lui. Plus je le voi, plus ma ven-geance est

5# 6 4 # 6 6#

49 vai-ne; mon bras trem-blant se re-fuse à ma hai-ne. Ah! quel-le cru-au-

# 6 # 6 6#



té de lui ra - vir le jour! A ce jeu - ne hé - ros tout cè - de sur la ter - re. Qui croi-

6 6# 6 6

57 *t*  
 rait qu'il fut ne seu-le-ment pour la guer-re? Il sem-ble e-tre fait pour l'a-mour.

6 6 6 6 5b

Ne puis - je me ven - ger à moins qu'il ne pé - ris - se? Hé! ne suf-fit-il

7b

64  
 pas que l'a-mour le pu - nis - se? Puis - qu'il n'a pu trou - ver mes yeux as - sez char-

6 6 6 # 6#

mants, qu'il m'aime au moins par mes en-chan-te - ments, que s'il se peut, je le ha -

is - se.

Ve-nez, ve-

91  
nez, se-con - der mes dé - sirs, dé-mons, trans-for-mez vous en d'ai-ma-bles zé-phirs; ve-nez, ve-

2.  
phirs. Je cède a ce vain-queur la pi-tié me sur-mon-te, ca-chez ma foi-

103  
blesse et ma hon-te dans les plus re-cu-lés dé-serts, vo-lez, vo-lez con-dui-sez-

nous au bout de l'u - ni - vers vo - lez, vo - lez, con - dui - sez nous au bout de l'u - ni - vers.

\* On the recording, the music returns to measure 71, continues through measure 90, and again repeats measures 86–90.

## ARMIDE

Enfin il est en ma puissance,  
 Ce fatal ennemi, ce superbe vainqueur.  
 Le charme du sommeil livre à ma vengeance;  
 Je vais percer son invincible cœur.  
 Par lui tous mes captifs sont sortis  
 d'esclavage;  
 Qu'il éprouve toute ma rage.  
 Quel trouble me saisit? qui me fait hésiter?  
 Qu'est-ce qu'en sa faveur le pitié me veut dire?  
 Frappons . . . Ciel! qui peut m'arrêter?  
 Achevons . . . je frémis! vengeons-nous  
 . . . je soupire!  
 Est-ce ainsi que je dois me venger aujourd'hui?  
 Ma colère s'éteint quand j'approche de lui.  
 Plus je le voi, plus ma vengeance est vaine;

Mon bras tremblant se refuse à ma haine.  
 Ah! quelle cruauté de lui ravir le jour!  
 A ce jeune héros tout cède sur la terre.  
 Qui croirait qu'il fut né seulement pour la guerre?  
 Il semble être fait pour l'Amour.  
 Ne puis-je me venger à moins qu'il ne périsse?  
 Hé! ne suffit-il pas que l'amour le punisse?  
 Puisqu'il n'a pu trouver mes yeux assez charmants,  
 Qu'il m'aime au moins par mes enchantements.  
 Que, s'il se peut, je le haïsse.

Venez, venez, seconder mes désirs,  
 Démons, transformez-vous en d'aimables zéphirs.  
 Je cède à ce vainqueur, la pitié me surmonte.  
 Cachez ma faiblesse et ma honte  
 Dans les plus reculés déserts.  
 Volez, volez, conduisez-nous au bout de l'univers.

—PHILIPPE QUINAULT

Finally he is in my power,  
 this fatal enemy, this superb warrior.  
 The charm of sleep delivers him to my vengeance;  
 I will pierce his invincible heart.  
 Through him all my captives have escaped  
 from slavery.  
 Let him feel all my anger.  
 What fear grips me? what makes me hesitate?  
 What in his favor does pity want to tell me?  
 Let us strike . . . Heavens! Who can stop me?  
 Let us get on with it . . . I tremble! Let us avenge  
 . . . I sigh!  
 Is it thus that I must avenge myself today?  
 My rage is extinguished when I approach him.  
 The more I see of him, the more my  
 vengeance is ineffectual.  
 My trembling arm denies my hate.  
 Ah! What cruelty, to rob him of the light of day!  
 To this young hero everything on earth surrenders.  
 Who would believe that he was born only for war?  
 He seems to be made for love.  
 Could I not avenge myself unless he dies?  
 Oh, is it not enough that Love should punish him?  
 Since he could not find my eyes charming enough,  
 let him love me at least through my sorcery,  
 so that, if it's possible, I may hate him.

Come, come support my desires,  
 demons; transform yourselves into friendly zephyrs.  
 I give in to this conqueror; pity overwhelms me.  
 Conceal my weakness and my shame  
 in the most remote desert.  
 Fly, fly, lead us to the end of the universe.





*Armide*, on a libretto by Philippe Quinault, was one of Lully's last operas, produced in Paris in 1686. The Overture, in the form and genre known as the *French overture*, is in two parts. The first is homophonic, slow, and majestic, marked by persistent dotted rhythms and by figures rushing toward the downbeats. Moreover, a French performance convention of the time encouraged "double-dotting," the reading of singly dotted quarter notes as if doubly dotted, and performing even eighth notes as if they were dotted eighth notes. The faster second section, in a compound triple measure, starts with a semblance of fugal imitation. Then the slow tempo returns, together with some reminiscences of the opening music. Each of the two sections is marked with a repeat, in keeping with the overture's dance pedigree: it was originally an allemande. Some later opera overtures and other instrumental pieces began in this way, then continued with a number of additional movements. The orchestra consists entirely of strings, divided into five parts rather than the four that became standard later.

The first part of this monologue is one of the most impressive scenes of recitative in all of Lully's work. *Armide* is an enchantress who captures knights of the Crusades, casts a spell over them, and holds them for her pleasure in her palace. But against her will she has fallen in love with Renaud, who had incited her anger by freeing her captives. In this scene she aims to slay him as he sleeps. Her dagger is ready, but *Armide* cannot bring herself to kill him because of her deep love for him.

The orchestra introduces the scene with a tense prelude that has the character of the slow section of a French overture. *Armide*, accompanied by continuo, then sings in an unmetrical rhythm notated in mixed duple and triple measures. This device permits the two accented syllables normally found in each poetic line to fall on downbeats. All the lines, and sometimes caesuras within a line, are marked by rests. Rests are also used dramatically, as in the passage where *Armide* hesitates: "Let's get it done . . . I tremble . . . let us avenge ourselves . . . I sigh!" (measures 38–42).

Despite the lack of regular meter, Lully's recitative is more melodious than its Italian counterpart, and the line is driven by a more active harmonic background.

The air that follows is accompanied by the orchestra and has the graceful rhythm of a minuet. *Armide* calls on her demons to transform themselves into zephyrs and transport her and Renaud to some remote desert, where her shame and weakness would not be observed.

HENRY PURCELL (1659–1695)

69

Dido and Aeneas

Act III, Scene 2

Dido: *Thy hand, Belinda/When I am laid in earth* CD 5 CD 2

7

30

DIDO

Thy hand, Be-lin - da; dark - ness shades me, On thy bo - som let me

Grave [ $\text{♩} = \text{♩}$ ]

**C** *p*

rest; More I would, but Death in-vades me; Death is now a wel - come

Extract of Purcell's *Dido and Aeneas*. Words by Nahum Tate. Arranged by Margaret Laurie & Thurston Dart.  
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8

31

Violin I

Violin II

Viola

pp *sempre*

guest.

When I am

pp *sempre*

Larghetto [♩ = 2]

3  
2  
pp

10

laid, — am laid — in earth, may my wrongs — cre - ate No

2nd time

1st time

trou - ble, no trou-ble in — thy breast, When I am

9 32

Re - mem - ber me! re - mem - ber me! but

This system contains the first two staves of music. The top staff is a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first staff has a measure rest of 2 measures, followed by a series of notes. The second staff has a measure rest of 2 measures, followed by a series of notes. The lyrics 'Re - mem - ber me! re - mem - ber me! but' are written below the second staff.

ah! for - get my fate, re - mem - ber me! but ah!

This system contains the third and fourth staves of music. The top staff is a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The third staff has a measure rest of 2 measures, followed by a series of notes. The fourth staff has a measure rest of 2 measures, followed by a series of notes. The lyrics 'ah! for - get my fate, re - mem - ber me! but ah!' are written below the fourth staff.

30

for - get my fate. Re - mem - ber me! re - mem - ber me! but

This system contains the fifth and sixth staves of music. The top staff is a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The fifth staff has a measure rest of 2 measures, followed by a series of notes. The sixth staff has a measure rest of 2 measures, followed by a series of notes. The lyrics 'for - get my fate. Re - mem - ber me! re - mem - ber me! but' are written below the sixth staff.

ah! for - get my fate, re - mem - ber me! but ah!

This system contains the seventh and eighth staves of music. The top staff is a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The seventh staff has a measure rest of 2 measures, followed by a series of notes. The eighth staff has a measure rest of 2 measures, followed by a series of notes. The lyrics 'ah! for - get my fate, re - mem - ber me! but ah!' are written below the eighth staff.



RITOR. 40

for - get my - fate.

Chorus: *With drooping wings* CD 5

10

{Cupids appear in the clouds o'er her tomb}

Violin I

Violin II

Viola

CHORUS

SOPRANO

ALTO With droop - ing wings ye Cu - pids come, with droop - ing wings, with

TENOR With droop - ing wings ye Cu - pids come, with droop - ing,

BASS With droop - ing wings ye Cu - pids come,

Larghetto [♩ = d]

C p

10

droop ing wings, with droop ing wings ye Cu-pids come, And  
 Cu - pids come, with droop ing wings ye Cu - pids come, And  
 droop-ing wings, with droop-ing wings, with droop-ing wings, with droop-ing wings ye Cu-pids come,  
 with droop ing wings ye Cu-pids come, ye Cu-pids come,

scat-ter ro - ses, scat-ter, scat-ter ro - ses on her tomb,  
 scat-ter ro - ses, scat-ter, scat-ter ro - ses on her tomb, Soft, soft and  
 And scat-ter, scat-ter ro - ses on her tomb, Soft, soft,  
 And scat-ter ro - ses, scat-ter ro - ses on her tomb,  
 [pp]

20

Soft, soft and gen-tle, soft, soft, soft, soft and  
gen-tle as her heart, gen-tle as her heart, soft, soft and gen-tle,  
soft and gen-tle as her heart, soft, soft and

6 (6) (7 7 6)

pp

This system contains the first eight measures of the piece. It features a vocal line with lyrics and a keyboard accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Soft, soft and gen-tle, soft, soft, soft, soft and gen-tle as her heart, gen-tle as her heart, soft, soft and gen-tle, soft and gen-tle as her heart, soft, soft and". There are performance markings including *pp* (pianissimo) and a sequence of notes (6) (7 7 6) in the bass line.

gen-tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and  
gen-tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and  
gen-tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and  
gen-tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

p mp mf f

This system contains measures 9 through 16. The lyrics continue: "gen-tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and". The system includes dynamic markings *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte) across the measures. The musical notation includes various note values and rests for both the vocal and keyboard parts.



30

1 2

nev-er, nev-er, nev-er part, and nev-er, nev-er, nev-er, nev-er part. With droop-part.

nev-er, nev-er, nev-er part, and nev-er, nev-er, nev-er, nev-er part. part.

nev-er, nev-er, nev-er part, and nev-er, nev-er, nev-er, nev-er part. With part.

nev-er, nev-er, nev-er part, and nev-er, nev-er, nev-er, nev-er part. part.

46 6 4 #3

dim. p

1 2

Purcell wrote this opera on a libretto by Nahum Tate; it was first performed in 1689 by the pupils at a girl's boarding school in Chelsea, a suburb of London, with a few outsiders probably pressed into service for the men's parts. The plot is distantly descended from the fourth book of Vergil's *Aeneid*. A more immediate antecedent is John Blow's court masque *Venus and Adonis*, with which it shares many musical and dramatic features.

Dido's lament *When I am laid in earth* in the last scene is one of the landmarks of seventeenth-century music, a perfect adaptation of technique to expression. The preceding recitative does more than serve as a vehicle for the text; by its slow step-wise descent of a seventh, it portrays the dying Dido and thus prepares us for the lament. But it does not tell us why she is dying. The reason is that in the midst of an intense love affair with Aeneas she feels abandoned, betrayed, and forlorn when he is called away to fight.

Purcell followed an Italian opera tradition of setting such laments over a *basso ostinato*, or ground bass. The bass itself grows out of the descending fourth common in such pieces, but it is extended by a two-measure cadence formula, adding up to a five-measure pattern, which is heard ten times. Purcell created great tension and forward thrust by re-attacking suspended notes on the strong



beat, intensifying the dissonance. We feel a further jolt when, several times, the dissonance is resolved by skip (for example, at the word “trouble,” measures 12 and 13). The violins contribute to the grieving effect by adding their own suspensions and other dissonances.

The closing chorus *With drooping wings* was certainly suggested to Purcell by the final chorus of Blow’s *Venus and Adonis*. Equally perfect in workmanship, it is on a larger scale and conveys a more profound depth of sorrow. Descending minor-scale figures portray the cupids’ “drooping wings,” and arresting pauses mark the words “never part.”

HENRY PURCELL

70

The Fairy Queen

Hark! the ech'ing air a triumph sings CD 5

11

Trumpet.

Soprano Solo.

Bass.

4

Had WOMAN.

Hark! hark! the ech'ing air a tri - - - - - umph sings,

hark! the ech'ing air a tri - - - - - umph sings, a

11

tri - - - - - umph, a tri - - - - -

umph, tri - umph sings, a tri - - - - - umph, tri - umph

7 #6 6 4 5 #3 6 #6 6 4 5 #3

Text by Elkanah Settle (?) from Shakespeare's *A Midsummer Night's Dream*. Reprinted by Broude Bros. (New York, 196-), pp. 179-82.

19  
sings, Hark! hark! the ech'-ing air a tri - - - - - umph sings

hark! the ech'-ing air a tri - - - - - umph sings, a tri - - - - -

27  
- - - - - umph a tri - - - - - umph, tri - umph

sings a tri - - - - - umph, tri - umph sings

35  
And all a - round, and all a - round pleas'd Cu-pids clap their wings, clap, clap,

clap, clap their wings; pleas'd Cu - pids clap their wings; and all a -

42  
- round, and all a - round, pleas'd Cu - pids clap, clap,

clap, clap, clap their wings, clap, clap, clap, clap, clap, clap, clap their wings, pleas'd

48 Trumpet. 1. 2.

1st Violin.

2nd Violin.

Viola.

Cu-pids clap their wings And all a - wings.

CHORUS.

Soprano. 1. 2.

Alto. Hark! hark! hark! hark! hark!

Tenor. Hark! hark! hark! hark! hark!

Bass. Hark! hark! hark! hark! hark!

Several of the airs that Purcell composed for the masque *The Fairy Queen* (1692), a semi-opera adapted from Shakespeare's *A Midsummer Night's Dream*, are modeled on Italian aria types. The motto aria with trumpet obbligato is called on to evoke the ideas of echo and triumph. The voice echoes the trumpet's triumphant flourish but is interrupted by the bass, which in turn echoes the voice. Then, in the manner of the motto aria, the voice begins again, this time continuing with imitations of trumpet fanfares and trills. The second section introduces new themes to illustrate the words "around," "pleased," and "clap," the last a sound-imitation. It is significant that Purcell did not bring back the first section as in the da capo aria, probably because his aria was modeled on the ABB form popular in Italy earlier in the century.



## DIETERICH BUXTEHUDE (CA. 1637–1707)

Praeludium in E Major, BuxWV 141 CD 5

12

5

10

13

15

20

25

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30

35

40

45

50

55

60 Presto

14

*trillo lungo*

*trillo lungo*

65

70 *con discrezione*

75 15

80

85

Adagio 90 Allegro 16



This toccata, like most of Buxtehude's, is designated in the manuscripts simply as *Praeludium*; it contains four fugal sections, each preceded by free figurative exordia or transitions. The longest free section is the first; the internal ones are transitional. The piece begins with a three-measure flourish in the right hand, a grand upbeat to the first E-major chord, which is the goal also of the eight-measure harmonic exploration that follows. The first fugue (measure 13ff.) has two full expositions in the four voices, in Buxtehude's favorite order of soprano, alto, tenor, bass. After an episode built on the tail of the subject that modulates to the dominant, there is a further, incomplete exposition (measure 36ff.). The free section that ensues is full of exuberant runs that take the pitch to the highest point in the piece; it features two "long trills"—so marked in the score—in the pedal part (measures 51 and 53). The second fugal section, marked *Presto*, breaks up into imitations of a short figure after only two entries; by means of a brief suspenseful transition it reaffirms the tonic for an informal three-voice fugue without pedal in  $\frac{12}{8}$  gigue-time (measures 75–86) on a subject that is derived from the first one. A transitional *Adagio* leads to the final, quite formal exposition of another subject derived from the first. The form of the piece may be summarized as follows:

$\frac{4}{4}$				$\frac{12}{8}$		$\frac{4}{4}$			
Free	Fugue	Free	Fugal/Figurative	Fugal	Trans.	Fugue	Coda		
1	13	47	60	75	87	91	104	110	



17

[Versus 1]

18

[Versus 2] alio modo

19

[Versus 3] tertio modo

5

10

15

This setting of “Thank the Lord, for He is very kind” treats the chorale as a *cantus firmus*, but in each variation the chorale melody appears in a different voice: in the top part in the first variation, in the pedal as a middle voice in the second, and in the pedal as a bass in the third and last. For each statement of the chorale Buxtehude invented a new, highly individualized subject that was developed initially by imitation, then through free counterpoint.

## 73

## FRANÇOIS COUPERIN (1668–1733)

*Vingt-cinquième ordre*a) *La Visionnaire* CD 520

Gravement et marque

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It is in G major (one sharp) and 2/4 time. The piece is marked 'Gravement et marque'. The score consists of five systems of two staves each. The first system starts with a treble clef and a key signature of one sharp. The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The score includes various ornaments (marked with 'y' or 'b' and a flourish) and dynamic markings like 'p' and 'f'. The piece ends with a repeat sign and a first ending bracket.

For a guide to the realization of Couperin's ornaments, see HWM, 6th ed., p. 355. From *Pièces de clavecin*, Book 4, ed. Kenneth Gilbert. © 1970 Durand S. A. Used by permission of the Publisher.

21

19 2.

Viste

REPRISE

22

25

28

30

32

This musical score is for a piece by François Couperin, specifically the 'Vingt-cinquième ordre'. It is written for a single melodic line on a five-line staff, with a key signature of one flat (B-flat) and a common time signature. The score is divided into measures, with measure numbers 19, 22, 25, 28, 30, and 32 indicated at the beginning of their respective lines. The tempo is marked 'Viste' (Allegretto), and the section is labeled 'REPRISE'. The notation includes various musical symbols such as notes, rests, and ornaments. The piece concludes with a double bar line and repeat dots.



34

36

38

41

1.

2.

b) *La Misterieuse* CD 5

22

Modérément

2

5

Measures 5-7 of the piece. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes.

8

Measures 8-10. The right hand continues its intricate melodic pattern, while the left hand maintains a consistent rhythmic accompaniment.

11

REPRISE

Measures 11-13. A repeat sign (double bar line with two dots) appears at the beginning of measure 11. The word "REPRISE" is written below the staff. The music resumes with a variation in the right hand's melodic line.

13

Measures 13-15. The right hand's melody becomes more active with frequent sixteenth-note runs. The left hand continues with a steady accompaniment.


16

Measures 16-18. The right hand features a series of sixteenth-note passages. The left hand has a more melodic accompaniment with some grace notes.


19

Measures 19-21. The right hand continues with rapid sixteenth-note figures. The left hand provides a supporting accompaniment with eighth and sixteenth notes.

21



24

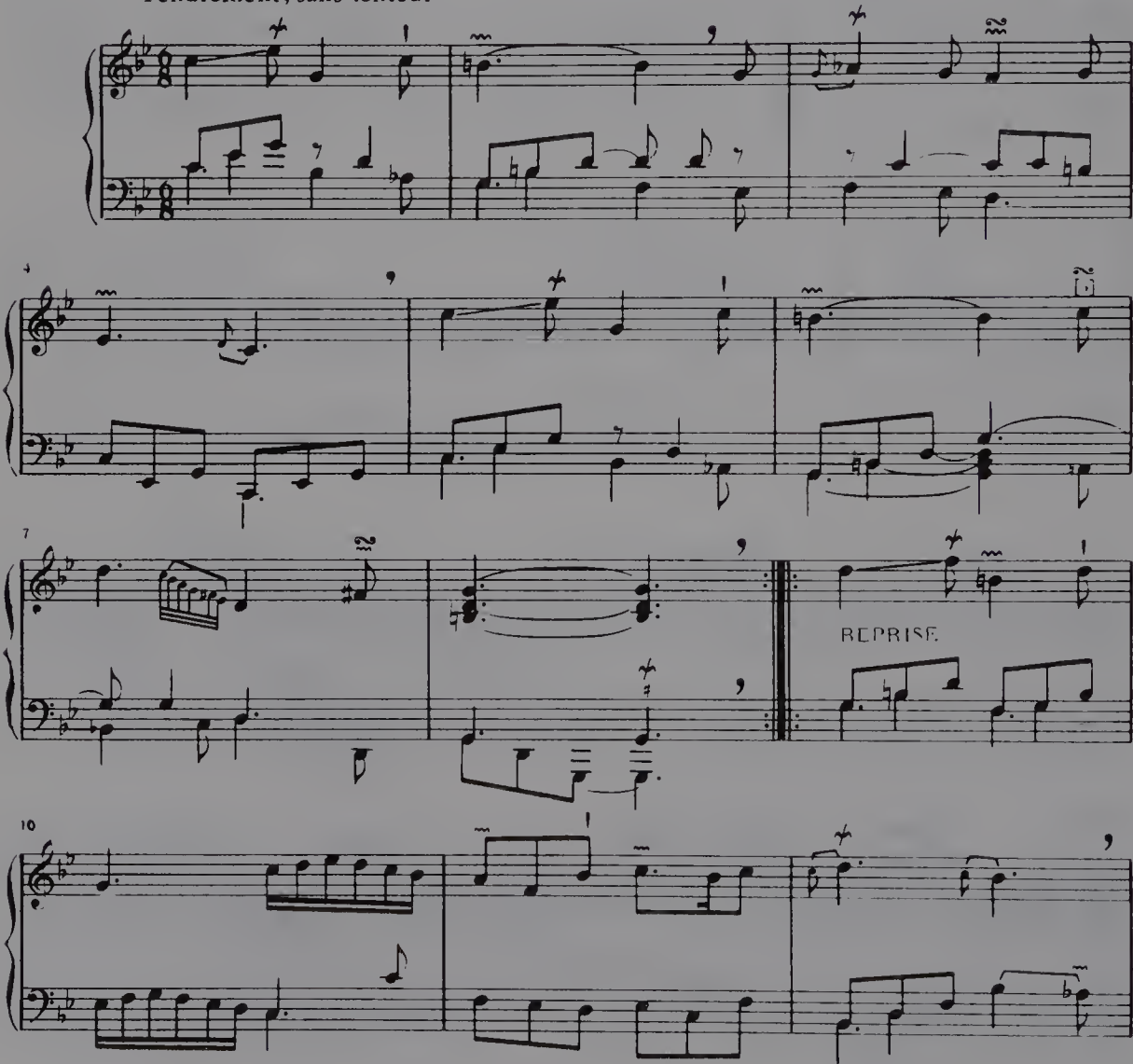


Two systems of musical notation for measures 21-26. Each system consists of a treble and bass staff joined by a brace. The notation includes various note values, rests, and ornaments.

c) *La Monflambert* CD 5 CD 2

23 33

*Tendrement, sans lenteur*



Four systems of musical notation for measures 27-33. Each system consists of a treble and bass staff joined by a brace. The notation includes various note values, rests, and ornaments. A double bar line with repeat dots appears before measure 30, which is labeled 'REPRISE'.

13

15

18

Petite Reprise

21

d) *La Muse victorieuse*

CD 5

CD 2

24

34

Audacieusement



This musical score is for François Couperin's 'Vingt-cinquième ordre'. It is written for a single melodic line on a five-line staff, with a basso continuo line below it. The piece is in 3/4 time and features a variety of musical ornaments, including mordents, grace notes, and trills. The score is divided into measures, with measure numbers 13, 19, 25, 31, 38, 45, and 52 marked at the beginning of their respective systems. A 'REPRISE' section is indicated between measures 31 and 38. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The piece concludes with a final cadence in measure 52.

13

19

25

31 1. 2.

REPRISE

38

45

52

Measures 58-71 of the piece. The score is in 2/4 time, featuring a treble and bass staff. The music is characterized by rapid sixteenth-note passages in the right hand and a more rhythmic bass line. Measure 71 includes a first and second ending bracket.

e) *Les Ombres errantes* CD 5

25

*Languissamment*

Measures 1-6 of the piece. The score is in 2/4 time, featuring a treble and bass staff. The tempo is marked 'Languissamment'. The music is characterized by a slow, flowing melody in the right hand and a steady bass line. Measure 6 includes a first and second ending bracket.

9

Musical notation for measures 9-11. Treble and bass staves. Key signature: one flat. Measure 9: Treble staff has a fermata on the first note. Bass staff has a whole note. Measure 10: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 11: Treble staff has a trill on the second note. Bass staff has a whole note.

12

Musical notation for measures 12-14. Treble and bass staves. Measure 12: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 13: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 14: Treble staff has a trill on the second note. Bass staff has a whole note. A double bar line with repeat dots is at the end of measure 14. The word "REPRISE" is written below the treble staff.

15

Musical notation for measures 15-17. Treble and bass staves. Measure 15: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 16: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 17: Treble staff has a trill on the second note. Bass staff has a whole note.

18

Musical notation for measures 18-21. Treble and bass staves. Measure 18: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 19: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 20: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 21: Treble staff has a trill on the second note. Bass staff has a whole note.

22

Musical notation for measures 22-24. Treble and bass staves. Measure 22: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 23: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 24: Treble staff has a trill on the second note. Bass staff has a whole note.

25

Musical notation for measures 25-28. Treble and bass staves. Measure 25: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 26: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 27: Treble staff has a trill on the second note. Bass staff has a whole note. Measure 28: Treble staff has a trill on the second note. Bass staff has a whole note.

François Couperin published twenty-seven *ordres*, or groups of pieces, for harpsichord between 1713 and 1730. They were intended for amateurs to amuse themselves at the harpsichord. This set, the twenty-fifth, appeared in 1730 in the fourth book, along with seven others. The *ordres* were made up mostly of stylized dances in binary form, like the suites written by German composers, but the dances did not follow any particular sequence. Couperin gave the numbers fanciful and suggestive titles, such as those in this *ordre*: *La Visionnaire* (The Dreamer), *La Misterieuse* (The Mysterious One), *La Monflambert* (a gigue, probably named after Anne Darboulin, who married Monflambert, the king's wine merchant, in 1726), *La Muse victorieuse* (The Victorious Muse), and *Les Ombres errantes* (The Roving Shadows).

*La Visionnaire*, the first movement of this *ordre*, is a rather whimsical French overture. After reaching the dominant in measure 13, the first half passes into the dominant minor for a moment's meditation. The second half, after a few imitations between the two hands—a passing bow to the obligatory fugue—lapses into an *allemande*, haunted by memories of the majestic first half.

*La Misterieuse*, in C major, is a more proper *allemande* in  $\frac{4}{4}$ , mainly with steady sixteenth-note motion. It has the typical binary dance form, the first half modulating to the dominant by way of a pedal point on *D* that imitates the sound of a musette, or French bagpipe, and ending in a full cadence on G major. The second section, somewhat longer than the first, touches on some related keys—E minor and A minor. A return to the dominant occurs in the bass through half steps down a fifth from A to *D* (measures 17–19), while the upper voices pass through some strained harmonies that may well have suggested the title.

*La Monflambert* is a gigue in  $\frac{6}{8}$  and, like the final piece of the *ordre*, in minor. It was probably a favorite of the person after whom it was named. *La Monflambert* consists entirely of four-measure phrases. After the second part is played for the second time, the last four bars are repeated as a coda.

*La Muse victorieuse* displays a formal device characteristic of binary movements of Couperin and, later, Domenico Scarlatti: the last eleven measures of the first half are paralleled in the close of the second half, except that in the former the progression is to the dominant, while in the latter it is from the dominant to the tonic.

*Les Ombres errantes* may owe its title to the syncopated middle voice, which seems to shadow the top voice erratically, forming chains of suspensions, some of which resolve upward. Marked *languissamment*, this piece, as well as *La Misterieuse*, combines restrained emotionalism with controlling harmonic and melodic logic, exhibiting the sentimental elegance so appealing to the courtiers and amateurs of this age.



26

**ALLEGRO**

Violino I

Violino II

Basso continuo  
(Cembalo e  
Viola da gamba  
o Violoncello)

6 5

6 4 3

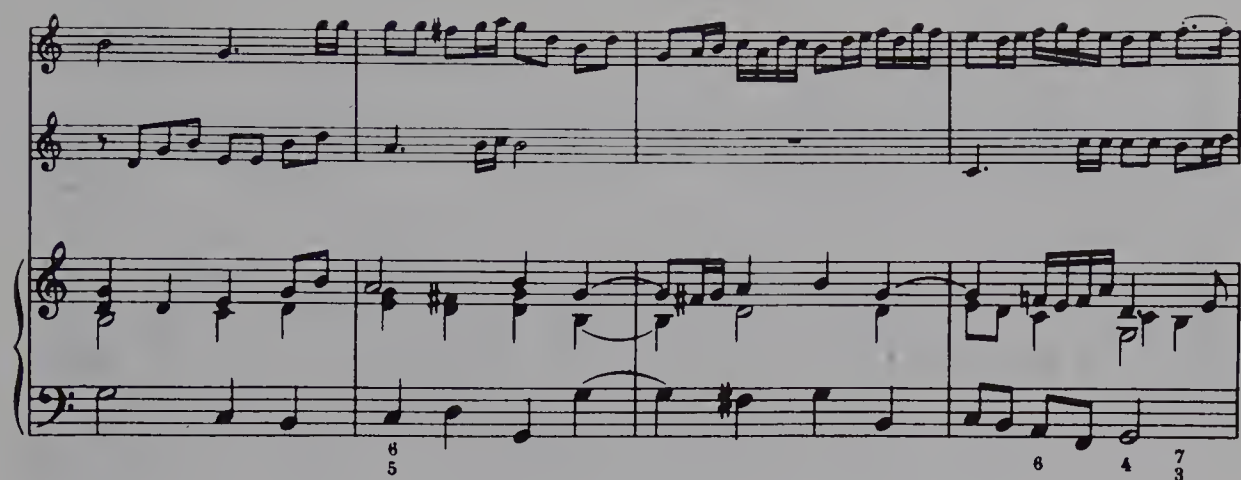
5

6 5

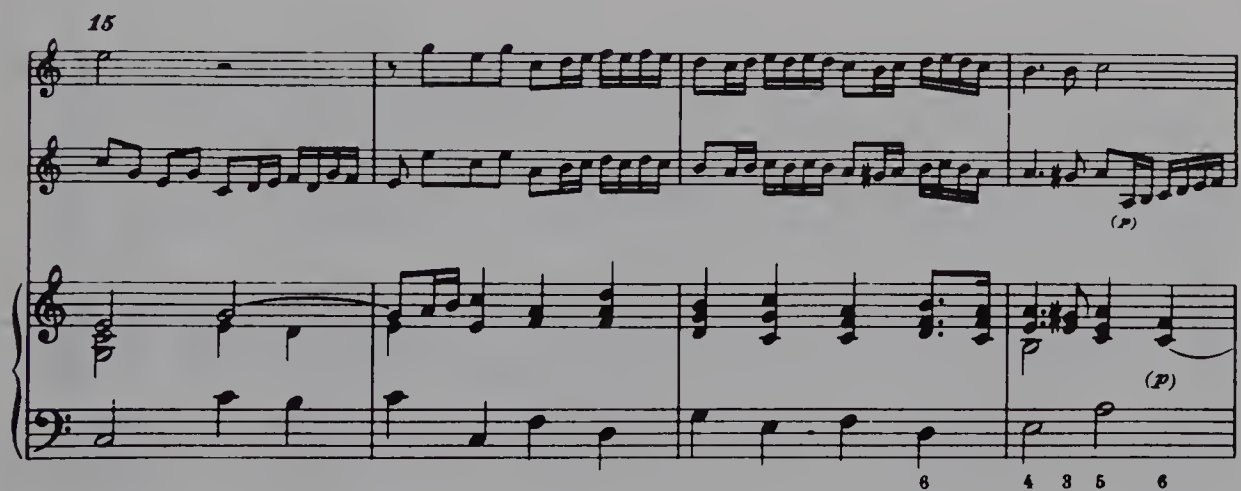
5 6

6 5

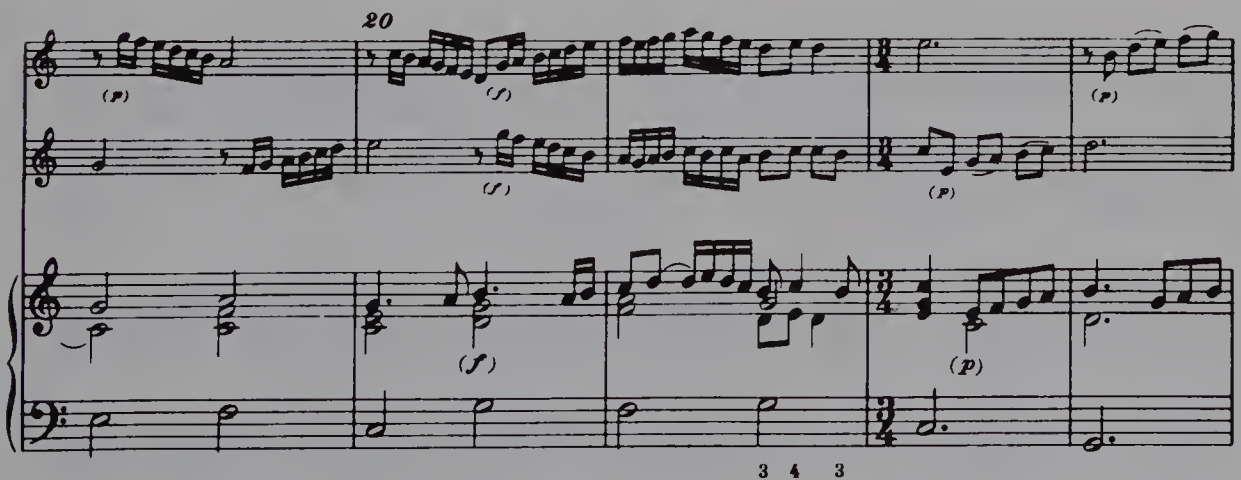
*Sonate a due, a tre di Giovanni Legrenzi, Libro primo, Opera seconda* (Venice, 1665). From *Hortus Musicus* No. 31, Werner Danckert, ed. (Kassel, 1949), pp. 3–7. Reprinted by permission of Bärenreiter Music Corporation.



First system of the musical score. It consists of two staves for the vocal parts (Soprano and Alto) and a grand staff for the keyboard (Treble and Bass). The vocal parts feature a melodic line with various intervals and a more active, rhythmic line. The keyboard accompaniment provides harmonic support with chords and moving lines. Fingering numbers 6, 5, 6, 4, and 7, 3 are indicated below the keyboard staff.



Second system of the musical score, starting at measure 15. It continues the vocal and keyboard parts. The vocal parts show more complex rhythmic patterns. The keyboard accompaniment includes chords and moving lines. Fingering numbers 6, 4, 3, 5, and 6 are indicated below the keyboard staff.



Third system of the musical score, starting at measure 20. It continues the vocal and keyboard parts. The vocal parts show more complex rhythmic patterns. The keyboard accompaniment includes chords and moving lines. Fingering numbers 3, 4, and 3 are indicated below the keyboard staff.

25

30

(mf)

(p)

(mf)

(p)

(mf)

(mf)

(p)

(mf)

4 3

35

(#)

(p)

(mf)

(p)

(mf)

4 3 # 5 6

40

4# 6 4 3

27

## ADAGGIO

45 *(poco più mosso)*

*(p)* *(poco più mosso)* *(mf)*

5 6 # 5 6 5 6 b 5 5

50

*(mf)* *(f)* *(p)*

*(mf)* *(p)*

# 6 5 4 3

55

*(p)* *(f)*



60

First system of music, measures 60-63. It consists of three staves: two vocal staves (soprano and alto) and a piano accompaniment (grand staff). The soprano staff has a 's)' marking. The piano accompaniment has figured bass notation '6 5' under the first and third measures. The system ends with a repeat sign.

Second system of music, measures 64-67. It consists of three staves: two vocal staves and a piano accompaniment. The piano accompaniment has figured bass notation '6 5' under the first and third measures. The system ends with a repeat sign.

65

Third system of music, measures 68-71. It consists of three staves: two vocal staves and a piano accompaniment. The piano accompaniment has figured bass notation '6 5' under the first and third measures. The system ends with a repeat sign.

This sonata for two violins and basso continuo (harpsichord and viola da gamba or cello) shows off Legrenzi's renowned aptitude for inventing rhythmically and melodically incisive fugal subjects. The two movements, marked Allegro and "Adaggio," both immediately repeated, have a canzona-like structure in which only the two upper parts are involved in the statements and answers, the bass serving throughout as a foundation.

The Allegro is in two main sections: the first proceeds from G major to C major (measures 1–22); the second returns to G major (measures 22–43). The first section has a series of fugal entries on variants of a single theme. At the outset, the subject is answered at the unison. Then a variation of the subject is heard on the subdominant, answered on the tonic, and again on the dominant, leading to a cadence on the tonic (measure 11). The original subject is now stated in the tonic and answered in the subdominant, followed by an elaboration of the second part of the subject and scalar flourishes that complete the modulation to the subdominant. The second section, in triple time, begins with the two violins exchanging short cantabile motives, but once the dominant of the original key is reached (measure 32), a new fugal subject is briefly exposed.

The Adaggio, after a transitional opening that establishes C major, modulates by means of sequences to the sixth degree (measure 53), when the violins begin to exchange subjects and figurations displaying the verve and agility of the instrument and its player.

## 75

## ARCANGELO CORELLI (1653–1713)

Trio Sonata, Op. 3, No. 2

CD 5

CD 2

28

*Grave.*

Violino I.

Violino II.

Violone,  
e Organo.

5

10

15

From *Sonate a tre* (Bologna, 1689). *Les Oeuvres de Arcangelo Corelli*, J. Joachim and F. Chrysander, eds. (London, n.d.), pp. 130–35.

29 *Allegro.* *Fugue*

24

5 4 3 9 8 7 6 6 6 6 6 6 3 4

28

6 6 7 7 5 6 5 6 5 6 6 7 6 5 #

32

5 6 5 6 5 6 5 6 7 5 6



35

6 5 6 5 # 6 5 6 6

39

5 4 3 7 # 6 5 7 6 7 # 6 # 6 6 5 # # 5 #

43

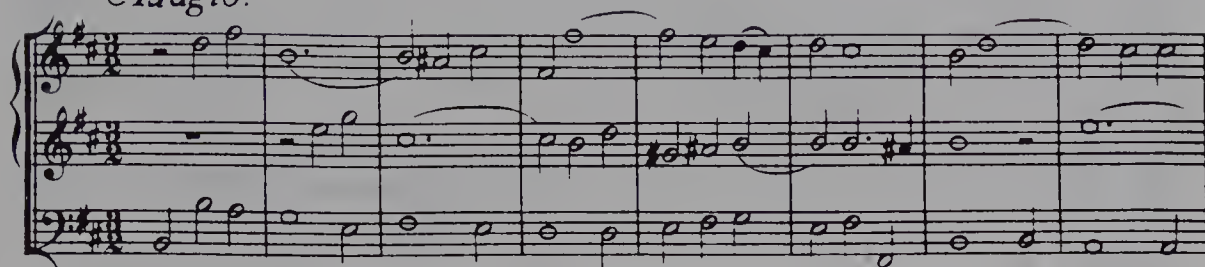
4 2 6 4 2 6 7 6 6 7 5 5 4 6 7 6 7 7

47 *Adagio.*

7 7 5 6 7 6 7 6 7 3 6 4 5 4 3

30

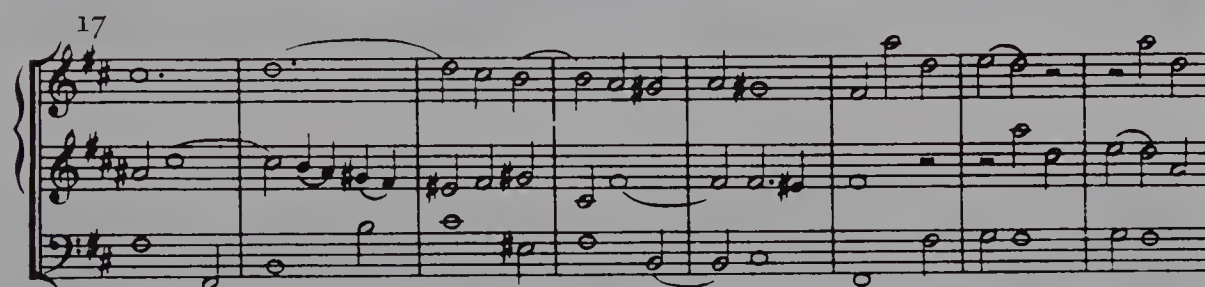
35

*Adagio.*

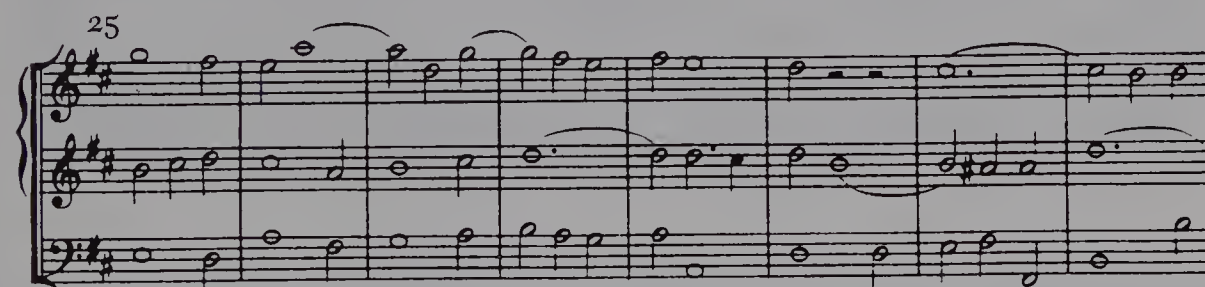
6 7 6    5 4 # 6    7 6 5    9 7 5    7 5 4 #    5 4 3



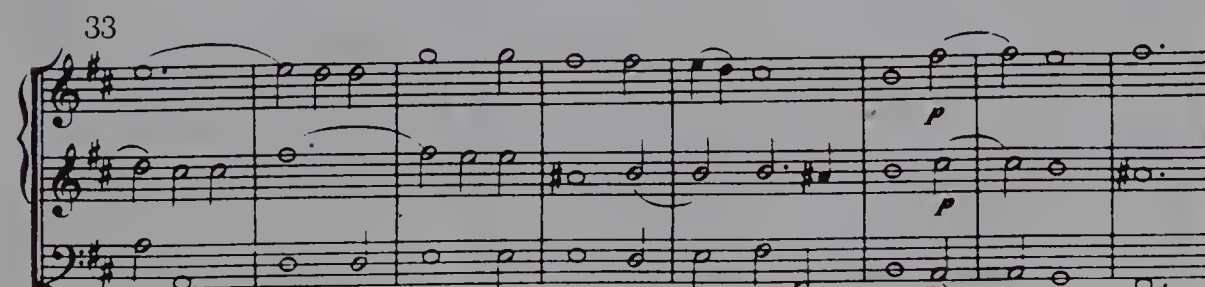
9 8    9 8    7 5 6 5    6 5 4 3    6 7 7 6 5 3    9 8 7



# 7 9 8 6    9 8 6 5 4 3 5    7 5 4 #    6 6 6    6 6



5 6 6    6 9 8 7    6 6 6 5    4 4 3    5 6 6    6 5 #    9 8



5 4 3    9 8    9 8    4 2 6    5 5 4 #    6    6 #

31 36

*Allegro.*

First system of the musical score, measures 31 to 36. It features a treble and bass staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked *Allegro.*

Second system of the musical score, measures 5 to 10. It includes a treble and bass staff. A violin part is indicated by the label "Viol." and an organ part by "Orgb". The tempo is marked *Allegro.*

Third system of the musical score, measures 10 to 16. It includes a treble and bass staff. The tempo is marked *Allegro.*

Fourth system of the musical score, measures 16 to 37. It includes a treble and bass staff. A double bar line is present between measures 32 and 37. The tempo is marked *Allegro.*

22

6 6 6 7 6 6 6 5 # 7 6 5

27

5 4 3 6 7 5 4 # 7 6 5 5 4 3 6 9 8 7 6 5 4 3 6 9 8 7 6 5 4 3 6 7 5 4 #

32

f # 6 5 6 7 7 6 7 7 9 7

37

9 6 6 5 3 4 3 6 5 4 3 p 9 8 7 6 7 5 4 3



This sonata da chiesa (church sonata) has the typical slow-fast-slow-fast succession of movements. Although the movements, as befits church music, avoid obvious secular connotations, they betray a kinship with the stylized dances of the suite: the first movement with the allemande, the third with the sarabande, and the fourth with the gigue.

*Grave*, the marking on the first movement, is not merely a designation of tempo but a description of the music's character: serious, intense, and profound. The intensity is expressed by the determined march of the bass and the deliberate suspended dissonance on nearly every downbeat. That dissonance was by then defined as an alien note against a consonant chord is evident in the leaps within chord tones against the dissonance, as in measure 14. Another indication is the ornamental pattern of leaping from a suspension down to a chord tone, then up to the note of resolution (as in measure 15, and in the first Allegro, measures 47–48). Especially typical of Corelli's slow movements are the chains of suspensions that begin in measure 6 while the violins meet, cross, and separate as the bass walks on.

Unlike Legrenzi, Corelli gave the bass in the fast movements an equal share in the fugal action. Indeed the bass is the first to answer the Allegro movement's subject in direct motion, the second violin having answered by inversion and incompletely. After the first exposition only the second part of the subject reappears (measures 36ff.), both in direct motion and inversion. The three notes that are the head of the subject keep intervening as counterpoints. The key of D major is neatly circumscribed by well-prepared cadences in A major, B minor, and E major, before the return to D. This movement is remarkably taut in its exclusion of non-thematic material.

The Adagio resembles a passionate vocal duet in which two singers alternately imitate each other or proceed in parallel motion. The sigh effects in measures 14–15 are operatic, while syncopations and suspensions on the first and second beats of the triple-time measures emphasize through both resolution and dissonance the second beat of the sarabande rhythm. The dance character is reinforced by the hemiola passages (measures 19–21 and 36–39). A Phrygian cadence at the end of the Adagio makes us expect a return to B minor, but instead an Allegro in D major ensues.

The final movement, although a gigue, is simply labeled Allegro. It again involves all three instrumental parts in a fugue, and the subject of the second half is an inversion of that in the first half, a technique typical of many later giges for keyboard. There are two sequential episodes of the kind found in later fugues (measures 8–10 and 28–32). Fascination with contrapuntal devices such as inversion, stretto (measures 32–35), and pedal point (measures 15–18) betray the influence of the Bologna school, in which such artifices were cultivated and where Corelli was trained.

ANTONIO VIVALDI (1678–1741)

76

Concerto Grosso in G Minor, Op. 3, No. 2, RV 578

a) Adagio e spiccato (first movement) CD 5

33  
**Adagio e spiccato**

**Violini concertanti**  
I°  
II°

**Violini**  
I.  
II.

**Viole**  
I.  
II.

**Violoncello concertante**

**Violoncelli**

**Contrabbassi**

**Cembalo**

*(f)*

4 3  
2

6 5  
b

7 4

6 4

6 7 5 4 #  
5

Vivaldi, *L'estro armonico*, Op. 3 (Amsterdam, 1711), ed. Gian Francesco Malipiero (Milan: Ricordi, 1965), 407:1–33. F. IV, No. 8; Pincherle 326; RV 578. Copyright by CASA RICORDI-BMG RICORDI S.p.A., Milan. Reprinted by permission.

[illegible]

10

10

*p* *f* *f* *f*

5 4 # *f* 7 5 5 4 #



b) Allegro (second movement) CD 5

CD 2

34

38

## Allegro

15

The image displays a musical score for a piece titled "Allegro". The score is written for piano (p) and violin (v). The tempo is marked "Allegro". The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the piano part (p) and the violin part (v). The piano part is written in a grand staff (treble and bass clefs) and the violin part is written in a single staff (treble clef). The second system contains the piano part (p) and the violin part (v). The piano part is written in a grand staff (treble and bass clefs) and the violin part is written in a single staff (treble clef). The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The page number "15" is visible at the top right.

76 ANTONIO VIVALDI *Concerto Grosso in G Minor, Op. 3, No. 2: II*

457

The musical score is written for a string quartet and keyboard. It consists of two systems, each with two measures. The first system shows the initial entry of the strings and keyboard. The second system continues the rhythmic pattern with some melodic variation in the strings.

The score is in G minor and 3/4 time. The string parts (Violins I, Violins II, Violas, Cellos/Double Basses) play a rhythmic pattern of eighth and sixteenth notes. The keyboard part (likely harpsichord or organ) provides harmonic support with chords and single notes.

The first system shows the initial entry of the strings and keyboard. The second system continues the rhythmic pattern with some melodic variation in the strings.

The score is divided into two systems, each with two measures. The first system shows the initial entry of the strings and keyboard. The second system continues the rhythmic pattern with some melodic variation in the strings.

20

5 6 6 5 6 5 b # b b 4 2 6 4 # 4 # 2

The musical score is written for a large ensemble, including strings and woodwinds. The key signature is G minor (three flats) and the time signature is 3/4. The score is divided into two systems, each with two measures. The first system includes staves for Violins I and II, Flutes, Oboes, and Bassoons. The second system includes staves for Violins I and II, Flutes, Oboes, and Bassoons. The figured bass line is written in the bass clef and includes figures such as 6, 4/2, 6b, b, b, 4/2, b, #, 4#, 6, 5, and #.



35

39

The musical score is presented in two systems. The first system contains the Violin I and Violin II parts. The Violin I part features a rapid, continuous sixteenth-note scale-like passage, while the Violin II part plays a similar but slightly lower register line. The second system contains the Cello and Double Bass parts, which play a steady eighth-note accompaniment. Above these are the staves for the Flute, Oboe, Bassoon, and Clarinet, which are mostly at rest. At the bottom is the Grand Staff for the keyboard, with the right hand playing a sustained chord and the left hand playing a single eighth note.

25

This musical score page contains measures 25 through 26 of the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. The score is written for a full orchestra and a basso continuo. The first system consists of two staves: the Violin I staff and the Violin II staff. Both staves contain rapid sixteenth-note passages with slurs and a flat (B-flat) in the first measure of the first system. The second system consists of seven staves: Violin I, Violin II, Viola, Cello, Double Bass, and Basso Continuo. All of these staves are empty, indicating that the other instruments are silent during these measures. The key signature is G minor (two flats), and the time signature is common time (C).



30

The musical score is arranged in two systems. The first system contains the first six staves (Flutes, Oboes, Violins, Violas, Cellos, and Double Basses). The second system contains the remaining six staves (Violins, Violas, Cellos, Double Basses, and Keyboard). The keyboard part includes figured bass notation at the bottom of the page.

Figured bass notation (from left to right):

5 6 6 5 5 6 6 5 6 5 # b b 4 2



The musical score is arranged in a system of ten staves. The first four staves are for the string ensemble (Violins I, Violins II, Violas, and Cellos/Double Basses). The fifth and sixth staves are for the woodwinds (Flutes and Oboes). The seventh and eighth staves are for the woodwinds (Clarinets and Bassoons). The ninth and tenth staves are for the basso continuo, with the upper staff in treble clef and the lower staff in bass clef, featuring figured bass notation.

The figured bass notation for the basso continuo is as follows:

First system: 6, b, #, 4# / 2, 6, 4 / 2

Second system: 6b, b, b, 4 / 2, 6, b, #, 4# / 2

37 41

This musical score page contains measures 37 through 41 of the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. The score is written for a full ensemble, including two violins, two violas, two cellos, two double basses, and a basso continuo. Measures 37 and 40 feature a piano (*p*) dynamic. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures, and articulation marks like slurs and accents. At the bottom of the page, there are performance instructions: a '6' for the first bass line, a '5' for the second, a '4' for the third, and a sharp symbol (#) for the fourth.

*p*

*p*

6 5 4 #

35

This musical score page contains measures 35 through 36 of the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. The score is written for a string ensemble and a keyboard. The key signature is G minor (two flats: B-flat and E-flat), and the time signature is common time (C). The score is organized into two systems. The first system contains measures 35 and 36. The second system contains measures 37 and 38. The string ensemble consists of two violins (top two staves), two violas (middle two staves), two cellos (third and fourth staves), and two double basses (bottom two staves). The keyboard part is shown at the bottom of the page. In measure 35, the violins play a rapid sixteenth-note figure, while the other instruments play sustained notes. In measure 36, the violins continue their figure, and the other instruments play sustained notes. In measure 37, the violins play a rapid sixteenth-note figure, while the other instruments play sustained notes. In measure 38, the violins continue their figure, and the other instruments play sustained notes.





40

Handwritten musical score for 'The Rose Tree'. The score is written on ten staves, organized into three systems. The first system (staves 1-2) features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the upper voice, with a descending eighth-note scale in the first measure and a series of eighth-note chords in the second measure. The second system (staves 3-6) consists of four staves, all of which are empty, indicating a rest or a section where the instrument is not playing. The third system (staves 7-10) features a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the lower voice, with a descending eighth-note scale in the first measure and a series of eighth-note chords in the second measure. The score is written in a clear, legible hand, with notes and rests clearly defined. The page number '40' is written in the top right corner.

The musical score is for the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. The page number is 469. The score is in G minor and 3/4 time. It features a Violin I part with a melodic line and a 'p' dynamic marking, a Violin II part with rests, a Viola part with rests, a Cello part with a melodic line and a 'p' dynamic marking, a Double Bass part with a melodic line and a 'p' dynamic marking, and a figured bass part with a bass line and a 'p' dynamic marking. The score is divided into two systems, each with two measures.

Violin I:  $p$

Violin II: -

Viola: -

Cello:  $p$

Double Bass:  $p$

Figured Bass:  $p$

This musical score page contains the following staves and musical elements:

- Violin I:** Treble clef, G minor key signature. Measures 1-4 contain a continuous sixteenth-note run starting on G4, marked with a forte (*f*) dynamic.
- Violin II:** Treble clef, G minor key signature. Measures 1-4 contain whole rests.
- Viola:** Treble clef, G minor key signature. Measures 1-4 contain whole rests.
- Celli:** Bass clef, G minor key signature. Measures 1-4 contain whole rests.
- Bass:** Bass clef, G minor key signature. Measures 1-4 contain whole rests.
- Double Bass:** Bass clef, G minor key signature. Measures 1-4 contain whole rests.
- Violoncello:** Bass clef, G minor key signature. Measures 1-4 contain whole rests.
- Violin I:** Treble clef, G minor key signature. Measures 5-8 contain a descending sixteenth-note run, marked with a forte (*f*) dynamic.
- Violin II:** Treble clef, G minor key signature. Measures 5-8 contain whole rests.
- Viola:** Treble clef, G minor key signature. Measures 5-8 contain whole rests.
- Celli:** Bass clef, G minor key signature. Measures 5-8 contain whole rests.
- Bass:** Bass clef, G minor key signature. Measures 5-8 contain whole rests.
- Double Bass:** Bass clef, G minor key signature. Measures 5-8 contain whole rests.
- Violoncello:** Bass clef, G minor key signature. Measures 5-8 contain whole rests.
- Violin I:** Treble clef, G minor key signature. Measures 9-12 contain a descending sixteenth-note run, marked with a forte (*f*) dynamic.
- Violin II:** Treble clef, G minor key signature. Measures 9-12 contain whole rests.
- Viola:** Treble clef, G minor key signature. Measures 9-12 contain whole rests.
- Celli:** Bass clef, G minor key signature. Measures 9-12 contain whole rests.
- Bass:** Bass clef, G minor key signature. Measures 9-12 contain whole rests.
- Double Bass:** Bass clef, G minor key signature. Measures 9-12 contain whole rests.
- Violoncello:** Bass clef, G minor key signature. Measures 9-12 contain whole rests.
- Violin I:** Treble clef, G minor key signature. Measures 13-16 contain a descending sixteenth-note run, marked with a forte (*f*) dynamic.
- Violin II:** Treble clef, G minor key signature. Measures 13-16 contain whole rests.
- Viola:** Treble clef, G minor key signature. Measures 13-16 contain whole rests.
- Celli:** Bass clef, G minor key signature. Measures 13-16 contain whole rests.
- Bass:** Bass clef, G minor key signature. Measures 13-16 contain whole rests.
- Double Bass:** Bass clef, G minor key signature. Measures 13-16 contain whole rests.
- Violoncello:** Bass clef, G minor key signature. Measures 13-16 contain whole rests.

[illegible]



The musical score is arranged in a system of staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The following three staves are for the first, second, and third cellos. The bottom two staves are for the first and second basses. The basso continuo line is at the very bottom, featuring figured bass notation. The key signature is G minor (two flats: B-flat and E-flat). The time signature is 3/4. The score is divided into two measures by a vertical bar line. The first measure contains the main melodic material, while the second measure contains a continuation of the themes with some variations in the lower parts.

Figured bass notation for the basso continuo line:

Measure 1: 7 5, 6 5, # 6, 6 5

Measure 2: b 6, 6 5, # 6, 6 5

50

50

5 6 6 5 5 6 6 5

# 4 2

The musical score is arranged in a system of 11 staves. The top four staves are for the Violins I and II, and the Violas. The next four staves are for the Cellos and Double Basses. The bottom staff is a figured bass line. The key signature is G minor (three flats: Bb, Eb, Ab). The time signature is 3/4. The score is divided into two measures by a vertical bar line. The first measure contains a complex texture of sixteenth and thirty-second notes, with a figured bass line below. The second measure continues the texture, with a figured bass line below. The figured bass line consists of numbers and accidentals: 6, 4, #, 4#, 6, 6, 4, 2, 6, b, 4, 4, 2, 6, b, #, 4, #, 2.

39 43 55

6 5 4 #



The musical score is written for a concert grosso ensemble. It consists of the following parts:

- Violin I (top staff): Rapid sixteenth-note runs, primarily in the upper register.
- Violin II (second staff): Similar to Violin I, with rapid sixteenth-note passages.
- Viola (third staff): Sustained notes and rests, providing harmonic support.
- Cello (fourth staff): Sustained notes and rests, providing harmonic support.
- Double Bass (fifth staff): Sustained notes and rests, providing harmonic support.
- Bassoon (sixth staff): Sustained notes and rests, providing harmonic support.
- Double Bass (seventh staff): Sustained notes and rests, providing harmonic support.

The score is divided into three measures. Measure numbers 6 and 7 are indicated at the bottom of the page.

60

The musical score is for the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. The page is numbered 477. The movement is in G minor and 3/4 time. The score is divided into two systems. The first system (measures 60-62) features a violin part with rapid sixteenth-note passages and a basso continuo part with sustained notes and chords. The second system (measures 63-65) continues the same texture. The violin part is in the upper staves, and the basso continuo part is in the lower staves. The page number 60 is at the top, and 477 is at the bottom right.

The musical score is written for a full Baroque concertino ensemble. It consists of three systems of staves. The first system features a violin and a flute, both playing rapid sixteenth-note passages. The second system includes two flutes, two oboes, two bassoons, two violas, two cellos, and two double basses, all playing sustained notes and rests. The third system shows the keyboard part, which includes chords and single notes. The score is in G minor and 3/4 time. The first system is in 3/4 time, and the second and third systems are in 3/4 time. The first system is in 3/4 time, and the second and third systems are in 3/4 time. The first system is in 3/4 time, and the second and third systems are in 3/4 time.

6 6 5 b 6





The musical score is written for a full orchestra and keyboard. It consists of two systems of staves. The first system includes a violin and viola part, a woodwind section (flute, oboe, and bassoon), a string section (violin I, violin II, viola, and cello/bass), and a keyboard part. The second system includes a woodwind section (flute, oboe, and bassoon), a string section (violin I, violin II, viola, and cello/bass), and a keyboard part. The woodwinds and strings play a simple harmonic accompaniment, while the violin and viola play a more active melody. The keyboard part provides a steady bass line.

5  
4

#

[illegible]



75

The musical score is arranged in three systems. The first system contains the Violin I and Violin II staves. The second system contains the Viola, Cello, and Double Bass staves. The third system contains the Piano part. The key signature is G minor (two flats). The time signature is 4/4. The score shows measures 74 and 75. In measure 75, the Violin I part has a melodic line, while the other instruments provide harmonic support. The piano part has a solo section in measure 75, indicated by the word "(Solo)".

(Solo)

# 6 7 b



The musical score is for the second movement of Vivaldi's Concerto Grosso in G Minor, Op. 3, No. 2. It is in G minor and 3/4 time. The score is divided into two systems. The first system consists of a violin part (top staff) with trills and a piano (*p*) dynamic, a flute part (second staff) with a piano (*p*) dynamic, and a cello/bass part (third staff) with a piano (*p*) dynamic. The second system consists of a keyboard part (bottom staff) with figured bass notation. The figured bass notation includes the following figures: 6b, 7 5b, 6 5, # 6.



Vivaldi's collection of twelve concertos, *L'estro armonico* (The Harmonic Fancy, Op. 3; Amsterdam, 1711), established his European reputation. For the first Allegro of his solo concertos, Vivaldi adopted the alternation of ritornellos and solo episodes that characterized Torelli's fast movements. He also applied this structure, though more loosely, to the concerto grosso, in which the soloists were a group of players known as the *concertino* (little concerto) or small ensemble, as distinguished from the *concerto grosso* (big concerto), or large ensemble. Vivaldi's approach to the first Allegro is illustrated in the second movement of Op. 3, No. 2, RV 578.\* Players of the concertino, made up of two violins and a cello, were designated in the score as "concertanti" (concertizing, or solo, players).

In the Adagio e spiccato (a), the soloists play in unison with the orchestra violins and cellos, except for two measures just before the close, when the solo violins are accompanied only by the violas. This movement is a study in chromatic harmony in which suspensions and other dissonances abound. Diminished-seventh chords appear several times, usually prepared by having the dissonant notes sounded in the previous chord, but in some instances (measures 9 and 12) not prepared at all, just as some seventh chords (measures 3 and 9) are not prepared. These previously unsanctioned usages are introduced with a freedom that even today strikes us as refreshing.

In the Allegro (b), the opening ritornello has three motivic sections—measures 14–16, 17–19, and 20–22—the last of which is an inverted counterpoint to the second. The three solo sections contain mostly figurative work, but in the second (measure 38) there is a veiled reference to the opening tutti motive. An unusual feature of this movement occurs in the closing ritornello where the order of motives is reversed. The final seven measures constitute an epilogue composed anew but based on the downward octave skip of the opening motive. This movement is also unusual because only one of four main tutti, the third, is in a foreign key, D minor. Far from following a textbook plan, Vivaldi's Allegro structures show an infinity of invention.

\* There are several catalogues of Vivaldi's works. The most recent and reliable is known as "RV," Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig, 1974; suppl., Poitiers, 1979).

Largo (second movement)

Vivaldi, *La Cetra* (Amsterdam, 1728), ed. Gian Francesco Malipiero (Milan: Ricordi, 1952), 126:18–19. F. I, 51; Pincherle 214; RV 345.



This musical score page contains measures 120 through 125 of the first movement of Vivaldi's Concerto for Violin, Op. 9, No. 2. The score is written for Violin and Piano in D major (two sharps). The tempo is marked '120' at the beginning of the first system. The key signature is D major. The score is organized into four systems, each with a Violin staff, a Bass staff, and a Piano grand staff (treble and bass staves). The Violin part features intricate passages with many triplets and trills. The Piano accompaniment provides harmonic support with chords and moving lines in both hands. Measure numbers 120, 125, and 126 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-5 below notes. Trills are marked with 'trm' above notes. The page ends with measure 126.

120

trm

125

trm

The image shows a musical score for measures 122 through 130 of Vivaldi's Concerto for Violin, Op. 9, No. 2, RV 345. The score is written for four staves: Violin (top), Cello (second), and Continuo (bottom two staves). The key signature is D major (two sharps). Measure 122 features a triplet of eighth notes in the violin and a triplet of eighth notes in the cello, both marked with a '3' and a 'trill' marking. Measure 123 has a forte 'f' dynamic marking. Measure 124 shows a half-cadence in the violin. Measure 125 is a long dominant pedal point in the cello. Measure 126 has a forte 'f' dynamic marking. Measure 127 features a half-cadence in the violin. Measure 128 has a forte 'f' dynamic marking. Measure 129 features a half-cadence in the violin. Measure 130 is a final cadence in the violin. The score is decorated with a wavy line between measures 125 and 126.

Taken from the collection *La Cetra* (The Kithara, 1728), this slow movement exhibits many features of the early Classic style: balanced phrases, and frequent half-cadences clarifying the structure, trills, triplets, and cadences softened by appoggiaturas. The slow, striking harmonic changes over the long dominant pedal (measures 122–125) intensify suspense after a choppy exposition. Like most of Vivaldi's slow movements, this one is lightly scored; only the solo cello and the continuo play with the solo violin.

*Hippolyte et Aricie*Act IV, Scene 1: *Ah! faut-il*

CD 5

CD 2

42

45

Prélude

Tendrement

FLÛTES  
(à demi-jeu) *doux*

HAUTBOIS  
(à demi-jeu)

BASSONS  
(à demi-jeu)

1<sup>ers</sup> VIOLONS  
(à demi-jeu) *doux*

2<sup>ds</sup> VIOLONS  
(à demi-jeu) *doux*

ALTOS  
(à demi-jeu) *doux*

HIPPOLYTE

(TOUS, avec le Clavecin)

BASSE CONTINUE  
(à demi-jeu) *doux*

6

Fl.

H<sup>b</sup>

Bons

Vons

Alt.

B.C.

*fort*

*fort*

*fort*

*fort*

*fort*

*fort*

7 6 5 6 7 5 6 4 7

6

*fort*

17<sup>e</sup>

Fl.

H<sup>b</sup>

Bons

Vons

Alt.

HIPPOLYTE

B.C.

*doux*

*doux*

*doux*

*doux*

*doux*

Ah! fant-il, en un jour, per - dre

*doux*

7 9 8 7 7 6 4 7

*doux*

16

H<sup>b</sup>

Bons

Vons

Alt.

II

B.C.

tout ce que j'ai - me? Mon pè - re pour jamais me bannit de ces lieux Sichéris de Di - a - ne mé -

6 7 6 5 7 6 9 7 6 9 6 6 5 7

16



vous

Alt.

H.

me. Je ne verrai plus les beaux yeux Qui faisaient mon bonheur suprême.

B.C.

27

Fl.

Hb.

Bons

vons

Alt.

H.

B.C.

*doux*

*doux*

*(doux)*

Ah! faut-il, en un jour, per - dre tout ce que j'ai - me?

27

Fl.

Vobs.

Alt.

H.

B.C.

Et les maux que je crains, et les biens que je perds, Tout accable mon cœur d'une douleur ex.

37

Vons

Alt.

H.

B.C.

- trê - me. Sous le nuage af freux dont mes jours sont cou - verts, Que deviendra ma gloire aux yeux de l'uni -

6 4 7 2 6 4 5 7 5 5

37

Hb

Bons

Vons

Alt.

B.

B.C.

(doux) fort

(doux) fort

doux fort

doux fort

doux fort

- vers? Ah! faut-il, en un jour, per - dre tout ce que j'ai - me?

6 9 8 7 7 6 7 6 7 6 5 7 7

fort

47

Fl.

Hb

Bons

Vons

Alt.

B.C.

doux

doux

doux

doux

doux

(Div.)

47

doux

Ah! faut-il, en un jour, perdre tout ce que j'aime?  
 Et les maux que je crains, et les biens que je perds,  
 Tout accable mon coeur d'une douleur extrême.  
 Sous le nuage affreux dont mes jours sont couverts,  
 Que deviendra ma gloire aux yeux de l'univers?

Ah! faut-il, en un jour, perdre tout ce que j'aime?

Mon père pour jamais me bannit de ces lieux  
 Si chéris de Diane même.  
 Je ne verrai plus les beaux yeux  
 Qui faisaient mon bonheur suprême.

—SIMON-JOSEPH PELLEGRIN

Ah, must I, in a day, lose all that I love?  
 And the troubles I fear, and the riches I lose,  
 all overwhelm my heart with extreme pain.  
 Under the terrible cloud that darkens my days,  
 what will become of my glory in the eyes of  
 the world?

Ah, must I, in a day, lose all that I love?

My father is banishing me forever from these parts  
 so dear to Diane herself.  
 I shall see no more the beautiful eyes  
 which made me supremely happy.

Abbé S.-J. de Pellegrin drew heavily on Racine's *Phèdre* for the libretto of this *tragédie lyrique*, first performed in Paris in 1733. Hippolyte, falsely accused of violating his stepmother, complains in this monologue of his banishment and separation from his beloved Aricie.

The music illustrates how Rameau both remained faithful to the Lully tradition and departed from it. Like similar scenes by Lully, this one is a mixture of recitative and an aria-like refrain. After its melody is introduced in the opening orchestral tutti, the tuneful and measured refrain, "Ah! faut-il, en un jour, perdre tout ce que j'aime?" (Ah, must I, in a day, lose all that I love?), appears three times. The rest of the monologue—speechlike, with shorter notes per syllable and frequent changes of meter—lacks the qualities of well-formed melody. Rameau expressed Hippolyte's anguish with harmony highly charged with dissonances that propel it forward, as is evident from the number of sevenths, ninths, diminished fifths, and augmented fourths called for by the bass figures, and the obligatory appoggiaturas and other ornaments notated in the parts. Rameau replaced the five-part string orchestra of Lully with four-part strings, augmented by flutes, oboes, and bassoons.



JOHANN SEBASTIAN BACH (1685–1750)

79

Praeludium et Fuga in A Minor, BWV 543

CD 5

CD 2

43

46

The image displays a musical score for the Praeludium et Fuga in A Minor, BWV 543, by Johann Sebastian Bach. The score is presented in a system of five staves, each containing a grand staff (treble and bass clef). The key signature is A minor, indicated by one flat (B-flat). The time signature is common time (C). The score is divided into measures, with measure numbers 43, 46, 5, 9, 12, 15, and 19 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is printed in black ink on a white background.

From J. S. Bach, *Neue Ausgabe sämtlicher Werke*, Serie IV, *Orgel Werke*, Band 5, ed. Dietrich Kilian (Kassel, 1972), pp. 186–97. Reprinted by permission of Bärenreiter Music Corporation.



21

23

26

29

33

35

38

42

46

50

Fuga

44 47 subject

8

11

16 answer

21



*Andante*

25

30

34

38

43

48

52

57

This page contains the musical score for measures 61 through 100 of the Praeludium et Fuga in A Minor, BWV 543. The score is written for two staves, Treble and Bass, in A minor. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The measures are numbered 61, 66, 71, 76, 81, 85, 90, 95, and 100. The score shows a complex interplay of melodic lines and harmonic support, characteristic of Bach's style. The Praeludium section ends at measure 100, which is marked with a double bar line and repeat dots.



105

109

113

117

121

126

130

135

This page contains measures 105 through 135 of the Praeludium et Fuga in A Minor, BWV 543. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and accidentals. The measures are grouped into systems, with measure numbers 105, 109, 113, 117, 121, 126, 130, and 135 marked at the beginning of their respective systems. The notation includes complex rhythmic patterns and melodic lines in both hands.

The image displays a musical score for the Fugue in A Minor, BWV 543, by Johann Sebastian Bach. The score is presented in four systems, each with a grand staff (treble and bass clefs). The first system starts at measure 139, the second at 143, the third at 147, and the fourth at 149. The music is in A minor, indicated by the key signature of one flat (B-flat) and the presence of natural signs on the F and C notes. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The fourth system concludes with a double bar line and a repeat sign.

During a stay in Weimar (1708–17), when Bach is believed to have composed this work, he copied out many concertos by Italian composers and arranged some of them. Elements of the Italian concerto seep into a number of his toccatas and fugues, particularly in this Prelude and Fugue in A Minor. In the Prelude violinistic figuration resembling that of concerto solos alternates with toccata-like sections, including a pedal solo (measures 25–28) and chains of suspensions in the manner of Corelli (measures 37–38).

The structure of the fugue is analogous to that of a concerto Allegro. The opening exposition gives each of four “voices” a chance to state the violinistic subject on either the tonic minor or the dominant minor. The episode that follows, as well as others later on, has the character of solo sections, while the returns of the subject in related keys (E minor, C major, D minor) and in the tonic function like *tutti*s. Following the last statement of the subject (measures 131–36) there is an elaborate cadenza.

## a) Chorale melody

Durch A - dams Fall ist ganz ver - derbt Mensch - lich Na - tur und We - sen;  
 Das - selb Gift ist auf uns ge - erbt, Dass wir nicht moch - ten g'ne - sen

Ohn Got - tes Trost, der uns er - löst Hat von dem gros - sen Scha - den

Dar - ein die Schlang' Hie - nam be - zwang, Gotts Zorn auf sich zu la - den.

## b) Organ chorale

45

1. 2.

a) Text by Lazarus Spengler, *Geistliche Lieder auff's new gebessert* (Wittenberg: Joseph Klug, 1535), after Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1892), 4, No. 7549.



Durch Adams Fall is ganz verderbt  
 Menschlich Natur und Wesen;  
 Dasselb Gift ist auf uns geerbt,  
 Daß wir nicht mochten g'nesen  
 Ohn Gottes Trost, der uns erlöst  
 Hat von dem grossen Schaden,  
 Darein die Schlang' hienam bezwang  
 Gotts Zorn auf sich zu laden.

—LAZARUS SPENGLER

Through Adam's fall are entirely spoiled  
 both human nature and character.  
 The same venom was by us inherited,  
 so that we could not recover from it  
 without God's solace, which saved us  
 from great harm;  
 for the serpent somehow managed  
 to take unto itself God's anger.

As in the other chorale preludes of the *Orgelbüchlein* (Little Organ Book), which Bach compiled mostly in Weimar (1716–17) but never finished, the chorale melody of *Durch Adams Fall* (Through Adam's fall) is heard once, in complete, continuous, and readily recognizable form. The tune itself (a) is in Bar form, consisting of a repeated section (two *Stollen*, each with two lines of text) and a closing section (*Abgesang* of four lines).

Bach's arrangement of the chorale *Durch Adams Fall* is one of his most graphic representations. A jagged series of dissonant leaps in the pedals depicts the idea of "fall," departing from a consonant chord and falling into a dissonant one—as if from innocence into sin—while the twisting chromatic lines in the inner voices suggest at once temptation, sorrow, and the sinuous writhing of the serpent.



## JOHANN SEBASTIAN BACH

Cantata: *Wachet auf, ruft uns die Stimme*, BWV 1401. Chorus: *Wachet auf*

CD 6

CD 2

1 48

Corno

Oboe I

Oboe II

Taille

Violino piccolo  
Violino I  
Viol. picc.

Violino II

Viola

Soprano

Alto

Tenore

Basso

Fagotto  
Continuo  
Organo (bez.)  
Org.

Norton Critical Scores, from J. S. Bach, *Neue Ausgabe sämtlicher Werke*, Serie I, Band 27: *Kantaten zum 24. bis 27. Sonntag nach Trinitatis*, ed. Alfred Dürr (Kassel: Bärenreiter-Verlag, 1968). Reprinted by permission of Bärenreiter Music Corporation.

6

This system contains measures 6 through 10. It features a vocal line (Soprano) and a basso continuo line. The vocal line begins with a sixteenth-note scale in measure 6, followed by a half-note rest in measure 7, and continues with a melodic line. The basso continuo line provides a harmonic accompaniment with various intervals and a final cadence in measure 10. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

11

This system contains measures 11 through 15. The vocal line continues its melodic development, featuring a half-note rest in measure 12 and a more active line in measure 13. The basso continuo line continues with a steady accompaniment, including a sequence of eighth notes in measure 14 and a final cadence in measure 15. The key signature remains two flats, and the time signature is common time.

2 49

16

Wa - chet auf, ruft uns

Wa - chet auf, wa - chet auf, ruft

Wa - chet auf, wa - chet

Wa - chet

22

die Stim - me

auf, ruft uns die Stim - me, ruft uns die Stim - me, die Stim - me

auf, wa - chet auf, ruft uns die Stim - me

27

der Wäch-ter sehr der Wäch-ter sehr hoch der Wäch-ter sehr

33

hoch auf der Zinne, der Wächter sehr hoch auf der



[illegible]

48

ru - sa - lem, du Stadt Je - ru - sa - lem, wach auf, du Stadt Je - ru - sa - lem, Je - ru - sa - lem, wach auf, du Stadt Je - ru - sa - lem.

3

50

53

lem!  
lem!  
lem!

59

59

64

64



69

Mit - ter - nacht heißt die - Mit - ter - nacht, Mit - ter - nacht heißt Mit - ter - nacht, Mit - ter - Mit - ter -

74

se Stun - de; die - se Stun - de, heißt die - se Stun - de; nacht heißt die - se Stun - de, die - se Stun - de; nacht, Mit - ter - nacht heißt die - se Stun - de;



79

sie ru - fen  
sie ru - fen uns mit  
hel -

84

uns mit hel - lem Mun - de, sie ru - fen uns mit hel -  
hel - lem Mun - de, sie ru - fen uns, sie ru - fen uns mit  
sie ru - fen uns mit hel - lem Mun - de, sie ru - fen uns, sie ru - fen

89

de - lem Mun - de:  
hel - lem Mun - de:  
uns mit hel - lem Mun - de:

94

wo seid ihr klu - gen Jung -  
wo, wo, wo, wo, wo seid ihr klu - gen Jung -  
wo, wo, wo, wo, wo seid ihr, wo, wo, wo seid





108

Viol. picc.  
Viol. I

5 52

113

tr  
tr  
tr

Wohl  
Wohl auf, wohl  
Wohl auf, wohl auf,



[illegible][illegible]

127

The musical score for page 127 consists of two systems of staves. The first system has five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The second system has four staves: two vocal staves and two piano staves. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in German and are written below the vocal staves. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests.

steht auf, steht auf, die Lam - pen nehmt, steht auf, steht auf, steht auf, steht auf, die Lam - pen nehmt, steht auf, die Lam - pen

131

Lampen

steht auf, die Lampen nehmen, steht auf, steht auf, steht auf!

135

Al - le - lu - ja, al - le - lu - ja

140

al - le - lu - ja, al - le - lu - ja



145

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

149

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -





163

be - reit, euch be - reit, be - reit, machteuch be - reit, machteuch be - reit, be - reit, machteuch be - reit, reit, machteuch be - reit, be - reit, machteuch be - reit,

168

zu der Hoch - macht euch be - reit, macht euch be - reit, macht euch be - reit, zu der

173

zeit  
reit, machteuch be - reit zu der Hoch - zeit, machteuch be - reit zu der Hoch - zeit,  
reit, macht euch be - reit zu der Hoch - zeit, machteuch be - reit zu der Hoch - zeit,  
Hoch - zeit, machteuch be - reit zu der Hoch - zeit, machteuch be - reit zu der Hoch - zeit,  
Hoch - zeit, machteuch be - reit zu der Hoch - zeit, machteuch be - reit zu der Hoch - zeit,

178

ihr müs - set ihm  
ihr, ihr, ihr müs - set ihm ent - ge - gen  
ihr, ihr, ihr müs - set ihm ent - ge - gen  
ihr, ihr, ihr müs - set ihm ent - ge - gen



183

ent - ge - gen gehn

gehn, ihr müs - set ihm ent - ge - gen, ent - ge - gen gehn, ihr

ge - gen gehn, ihm ent - ge - gen gehn, ihr müs - set

gehn, ihr müs - set ihm ent - ge - gen gehn, ihr müs -

187

müs-set ihm ent - ge - gen gehn!

ihm ent-ge-gen gehn, ent-ge-gen gehn!

set ihm ent - ge - gen gehn!



191

This system of musical notation covers measures 191 through 195. It features five systems of staves. The first system (measures 191-192) has a treble staff with a whole rest and four lower staves (alto, tenor, and two bass staves) with active eighth-note patterns. The second system (measures 193-194) continues these patterns with some melodic movement in the treble. The third system (measure 195) shows the treble staff with a whole rest and the lower staves continuing their rhythmic accompaniment. The fourth system (measures 196-197) has all staves with whole rests. The fifth system (measures 198-199) has all staves with whole rests. The bottom staff (bass) has a melodic line starting in measure 191 and continuing through measure 199.

196

This system of musical notation covers measures 196 through 200. It features five systems of staves. The first system (measures 196-197) has a treble staff with a melodic line and four lower staves with active eighth-note patterns. The second system (measures 198-199) continues these patterns with some melodic movement in the treble. The third system (measure 200) shows the treble staff with a whole rest and the lower staves continuing their rhythmic accompaniment. The fourth system (measures 201-202) has all staves with whole rests. The fifth system (measures 203-204) has all staves with whole rests. The bottom staff (bass) has a melodic line starting in measure 196 and continuing through measure 204.



7  
Re - he und jun - gen Hir - sche gleich auf de - nen Hü - geln springt undeuch das Mahl der Hoch - zeit bringt.

10  
Wacht auf, er - mun - tert euch! den Bräut - gam zu emp - fan - gen! Dort, se - het, kommt er her - ge - gan - gen.

Er kommt, er kommt, der Bräutigam kommt!  
Ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus.

Der Bräutigam kommt, der einem Rehe  
Und jungem Hirsche gleich  
Auf denen Hügeln springt  
Und euch das Mahl der Hochzeit bringt.

Wacht auf, ermuntert euch!  
Den Bräutigam zu empfangen!  
Dort, sehet, kommt er hergegangen.

He comes, he comes, the bridegroom comes!  
You, daughters of Zion, come out.  
He is hurrying from on high  
into your mother's house.

The bridegroom comes; like a roe  
and a young hart  
leaping on the hills,  
he brings you the wedding feast.

Wake up, get yourselves up  
to receive the bridegroom.  
There, see, he approaches.

3. Aria (Duet): *Wann kommst du, mein Heil?*

7  
Adagio

Violino piccolo

Soprano

Basso

Fagotto  
Continuo  
Organo (bez.) Org.

6

7

8

Wenn kömst du, mein Heil,  
Wann kommst du, mein Heil,  
wenn

Ich kom - me, dein Teil,

6 5 4 3 2 1

11

kömmst du, mein Heil, wenn kömst du, mein

ich kom-me, dein Teil, ich kom-me,

6 5 4 3 2 1

14

Heil, mein Heil? Ich war - te, ich war - te mit

dein Teil, dein Teil, ich kom-me, ich kom-me,

6 5 4 3 2 1



18

bren - nen dem Ö - le; wenn köm - mst du, mein Heil, wenn

ich kom - me, ich kom - me, dein Teil,

6 8b 9 6 9b 5 6 7 6 2 6b 2 7 6 5

21

kö - mst du, mein Heil? Ich war - - - - - te, ich

ich kom - me, dein Teil, ich kom - me,

6 5 6 6 5 5 6 5 # 6 5

24

war -

ich kom - me, ich kom - me, dein

6 6 6 5 6 6b 6 6b 6b 6b

26

- te mit bren - nen dem Ö - le, mit

Teil, ich kom - me, dein Teil, ich

7 6 6b 7 6 6b 6b 6b

28

bren - nen - dem Ö - le; wenn kömst du, mein Heil ? Ich  
kom - me, dein Teil, ich kom - me, dein Teil,

31

war - - te mit bren - nen - dem Ö - le.  
ich kom - me.

35

Er -  
Ich öff - - ne den Saal

38

öff - ne den Saal, er - öff - ne den Saal zum

41

zum himm-li - schen Mahl, komm, Je - su, komm,  
himm-li - schen Mahl, zum himm - li - schen Mahl, ich kom - me,

44

Je - su, komm, Je - - - su!  
ich kom - me, ich kom - me; komm, lieb - li - che See - le!

47

Er -

49

Ich öff - - ne den Saal

52

öff - - ne den Saal, er - öff - - ne den Saal, ich öff - - ne den Saal zum -

55

zum himm-li - schen Mahl, komm, Je - su, komm, himm-li - schen Mahl, zum himm - li - schen Mahl, ich kom - me,

58

Je - su, komm, Je - - - su! ich kom - me, ich kom - me; komm, lieb - li - che See - le!

61

Wenn kömmt du, mein Heil, Ich



64

wenn kömst du, mein Heil, wenn  
kom - me, dein Teil, ich kom - me, dein Teil,

67

kömst du, mein Heil, mein Heil? Ich  
ich kom - me, dein Teil, dein Teil,

70

war - te, ich war - te, ich  
ich kom - me, dein Teil, ich kom - me,

72

war - ich kom - me, ich kom - me, dein

74

- te — mit bren - nen - dem Ö - le —, mit  
Teil, ich kom - me, dein Teil, ich

76

bren - nen - dem Ö - le; wenn kömmt du, mein Heil — ? Ich —  
kom - me, dein Teil, ich kom - me, dein Teil,

79

war - - - te mit bren - nen - dem Ö - le.  
ich kom - me.

83

85

87

SEELE: Wenn kömmt du, mein Heil?

JESUS: Ich komme, dein Teil.

SEELE: Ich warte mit brennendem Öle;  
Eröffne den Saal,

Zum himmlischen Mahl,

JESUS: Ich öffne den Saal,

Zum himmlischen Mahl,

SEELE: Komm, Jesu!

JESUS: Komm, liebliche Seele!

SOUL: When will you come, my salvation?

JESUS: I come, a part of yourself.

SOUL: I wait with burning oil.

Open the hall  
to the heavenly feast!

JESUS: I am opening the hall  
to the heavenly feast.

SOUL: Come, Jesus!

JESUS: Come, lovely Soul!

#### 4. Chorale: Zion hört die Wächter singen

8

Violino I, II  
Viola

Tenore

Fagotto  
Continuo  
Organo (bez.)

5

9

*tr* *p*

13

*più p* *p*

Zi - on hört die Wäch - ter sin - - gen, das

17

*p*

Herz tut ihr vor Freu - den sprin - - gen, sie wa - chet

21

*f* *p* *f*

und steht ei - lend auf.

26

*tr* *p*

30

*tr* *p*



34

Ihr Freund kommt vom Him - mel präch - - tig, von

38

Gna - den stark, von Wahr - heit mäch - - tig, ihr Licht wird

42

hell, ihr — Stern geht auf.

46

50

Nun komm, du wer - te Kron, Herr Je - su,

54

Got - tes Sohn! Ho - si - an - - na!

58

62

Wir fol - gen all zum

66

Freu - den - saal und hal - ten mit das A - bend -

70

mahl.

Zion Hört die Wächter singen,  
 Das Herz tut ihr vor Freuden springen,  
 Sie wachet und steht eilend auf.  
 Ihr Freund kommt vom Himmel prächtig,  
 Von Gnaden stark, von Wahrheit mächtig,  
 Ihr Licht wird hell, ihr Stern geht auf.  
 Nun komm, du werthe Kron,  
 Herr Jesu, Gottes Sohn!  
 Hosanna!  
 Wir folgen all zum Freudensaal  
 Und halten mit das Abendmahl.

Zion hears the watchmen singing;  
 her heart jumps for joy,  
 she wakes and gets up quickly.  
 Her friend comes from heaven proudly,  
 sturdy in grace, mighty in truth;  
 her light shines bright, her star is rising.  
 Now come, you worthy crown,  
 Lord Jesus, God's son.  
 Hosanna!  
 We all follow to the hall of joy  
 and join in the evening meal.

—PHILIPP NICOLAI

5. Recitative: So geh herein zu mir

9

Violino piccolo  
Violino I

Violino II

Viola

Basso

Fagotto  
Continuo  
Organo (bez. Org.)

So geh her-ein zu mir, du mir er - wähl-te Braut! Ich ha-be mich mit dir von

E - wig-keit ver - traut. Dich will ich auf mein Herz, auf mei-nen Arm gleich wie ein Sie-gel set-zen und

dein be-trüb - tes Aug er - göt-zen. Ver - giß, o See-le, nundie Angst, denSchmerz,den

du er - dul-den müs-sen; auf mei-ner Lin-ken sollst du ruhn, und mei-ne Rech-te soll dich küs-sen.

So geh herein zu mir,  
 Du mir erwählte Braut!  
 Ich habe mich mit dir  
 Von Ewigkeit vertraut.  
 Dich will ich auf mein Herz,  
 Auf meinen Arm gleich wie ein Siegel setzen  
 Und dein betrübtes Aug ergötzen.  
 Vergiß, o Seele, nun  
 Die Angst, den Schmerz,  
 Den du erdulden müssen;  
 Auf meiner Linken sollst du ruhn,  
 Und meine Rechte soll dich küssen.

So come in with me,  
 My chosen bride!  
 I have bound myself  
 to you for eternity!  
 I will set you on my heart  
 and also on my arm as a seal  
 and delight your sorry eye.  
 Forget now, O soul,  
 the anxiety, the pain  
 that you had to endure.  
 On my left will you rest,  
 and my right will kiss you.

# 6. Aria (Duet): *Mein Freund ist mein!*

10

Oboe solo

Soprano

Basso

Fagotto  
Continuo  
Organo (bez.) Org.

5

Mein

9

Freund ist mein, die Lie - be soll nichts schei - den;

Und ich bin sein, die Lie - be soll nichts schei - den, nichts schei - den;



13

meine

17

Freund ist mein, die Lie - be soll nichts schei - den; mein

und ich bin sein, die Lie - be soll nichts schei - den; nichts schei - den;

21

Freund ist mein, mein Freund ist mein, mein Freund ist mein

und ich bin sein, und ich bin sein, und ich bin

25

—, die Lie - be soll nichts schei - den; mein Freund ist

sein, die Lie - be soll nichts schei - den; und

28

mein, die Lie-be soll nichts schei-den; mein Freund ist mein, die Lie-be soll nichts

ich bin sein, und ich bin sein, und ich bin sein, und

6 5 6<sup>b</sup> 2 6 5 6 7 7 4 2 6 6 6 6

31

The musical score is written for three parts: Soprano, Alto, and Bass. The Soprano part is on a single staff with a treble clef and a key signature of one flat (B-flat). The Alto and Bass parts are on two staves with a treble and bass clef respectively, and a key signature of one flat. The lyrics are written below the staves. The Soprano part has the lyrics 'schei - den, die Lie - be soll nichts schei - den, die Lie - be'. The Alto part has the lyrics 'ich bin sein, die Lie - be soll nichts schei - den, die Lie -'. The Bass part has the lyrics 'ich bin sein, die Lie - be soll nichts schei - den, die Lie -'. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical markings below the Bass staff, possibly indicating fingerings or measure numbers.

schei - den, die Lie - be soll nichts schei - den, die Lie - be

ich bin sein, die Lie - be soll nichts schei - den, die Lie -

[illegible][illegible]



56

den, ich will mit dir in Him-mels Ro-sen  
sollst mit mir in Him-mels Ro-sen wei-

60

wei-den, da Freu-de die Fül-le, da  
-den, da Freu-de die Fül-le, da

63

Won-ne wird sein, da Freu-de die Fül-le, da  
Won-ne wird sein, da Won-ne wird sein, da

66

Freu-de die Fül-le, da Won-ne wird sein, da Freu-de die Fül-le, da  
Freu-de die Fül-le, da Won-ne wird sein, da



70

Won-ne\_ wird sein, da Won- -ne, Won-ne\_ wird sein.

Freu-de\_ die Fül-le, da Won-ne\_ wird sein, da Won- -ne wird sein.

Da capo dal segno

SEELE: Mein Freund ist mein,  
JESUS: Und ich bin sein,  
BEIDE: Die Liebe soll nichts scheiden;  
SEELE: Ich will mit dir in Himmels Rosen weiden,  
JESUS: Du sollst mit mir in Himmels Rosen weiden,  
BEIDE: Da Freude die Fülle, da Wonne wird sein.

SOUL: My friend is mine!  
JESUS: And I am his!  
BOTH: Nothing shall keep love apart;  
SOUL: I want to graze with with you in heaven's roses;  
JESUS: You shall graze with me in heaven's roses;  
BOTH: there fullness of joy, there bliss will reign.

7. Chorale: *Gloria sei dir gesungen*

12

Soprano  
Corno  
Oboe I  
Violino piccolo in 8va  
Violino I  
Viol. picc. Sopr.

Alto  
Oboe II  
Violino II  
Alto

Tenore  
Taille  
Viola  
Ten. Taille  
Viola

Basso

Fagotto  
Continuo  
Organo (bez.)  
Org.

Glo - ri - a sei dir ge - sun - - gen  
Von zwölf Per - len sind die Pfor - - ten,  
Pfor - - ten

Glo - ri - a sei dir ge - sun - - gen  
Von zwölf Per - len sind die Pfor - - ten,  
Pfor - - ten

Glo - ri - a sei dir ge - sun - - gen  
Von zwölf Per - len sind die Pfor - - ten,  
Pfor - - ten

Glo - ri - a sei dir ge - sun - - gen  
Von zwölf Per - len sind die Pfor - - ten,  
Pfor - - ten

6 (22)

mit Men - schen - und eng - li - schen Zun - - gen,  
an dei - ner Stadt; sind wir sind Kon - sor - - ten

mit Men - schen - und eng - li - schen Zun - - gen,  
an dei - ner Stadt; sind wir sind Kon - sor - - ten

mit Men - schen - und eng - li - schen Zun - - gen,  
an dei - ner Stadt; sind wir sind Kon - sor - - ten

mit Men - schen - und eng - li - schen Zun - - gen,  
an dei - ner Stadt; sind wir sind Kon - sor - - ten

12 (28)

mit der Har - fen - gel und hoch mit um Zim - beln schon. Thron.  
 der En - gel und hoch mit um dei - beln Thron.  
 mit der Har - fen - gel und hoch mit um Zim - beln schon. Thron.  
 der En - gel und hoch mit um dei - beln Thron.

33

Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat

39

je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir

46

froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
8 6 6 8 7 5 6 6 7 8 7

Gloria sei dir gesungen  
Mit Menschen- und englischen Zungen,  
Mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten  
An deiner Stadt; wir sind Konsorten  
Der Engel hoch um deinen Thron.  
Kein Aug hat je gespürt,  
Kein Ohr hat je gehört  
Solche Freude.  
Des sind wir froh,  
Io io,  
Ewig in dulci jubilo.

—PHILIPP NICOLAI

May the Gloria be sung to you  
with people's and angels' tongues,  
with harps and with cymbals too.  
Of twelve pearls are the gates  
to your city; we are consorts  
of the angels high around your throne.  
No eye has ever seen  
nor ear has ever heard  
such joy.  
Of this we are happy,  
Oho, oho!  
Forever *in dulci jubilo*.

*Wachet auf*, first performed November 25, 1731, is one of the few cantatas of J. S. Bach that can be dated precisely. It was composed for the 27th Sunday after Trinity, which occurred only twice in Bach's Leipzig period—1731 and 1742—and various circumstances exclude 1742. The Gospel read at the Sunday service was Matthew 25:1–13, which tells of the ten virgins who watch by night for the arrival of the bridegroom. Some of the virgins are wise, because they brought oil for their lamps; the foolish ones, who are compelled to fetch some oil, miss his arrival and are locked out of the wedding hall. Three stanzas of Philipp Nicolai's chorale that dwell upon this parable serve as texts for the opening chorus, a chorale movement for the tenors, and the final chorus. The remaining poetry by an unknown author, for the recitatives and arias, is based on the same Gospel account. As he often did, Bach arranged the seven movements in a symmetrical fashion: the middle tenor-chorale stanza is flanked by a recitative and aria on each side, and chorale-choruses begin and end the cantata.

The opening chorus, the weightiest movement in Bach's chorale cantatas, is one of the most magnificent of them all. Its form is modeled on the ritornello structure



of the instrumental concerto. The full sixteen-measure ritornello returns twice: between the two *Stollen* (lines 1–3 and 4–6) of the chorale and at the end. An abridged ritornello (omitting the first four bars) precedes the *Abgesang* (lines 7–12). As in many Vivaldi concertos, the ritornello is divisible into four-bar phrases based on several distinct motives. The first three notes of the chorale together with its verbal message inspired the musical motives of the ritornello. The twelve dotted-chord patterns of the first phrase (motive a) suggest a church bell striking midnight. The rising motive (b) in the violins and oboe (measures 4–7), which hesitates at the third and fifth of the triad, alludes to the first three notes of the chorale as well as to the anxiety and expectancy of the virgins. The rushing, rising figure in the first violins (measure 9, motive c) suggests the vigilance and impatience of the wise virgins. The last four measures of the ritornello combine motives a (in the continuo), b (in the oboes), and c (in the first violins). The instrumental accompaniment of the chorale phrases rework these motives, while the chorale melody, sung only by the sopranos, supplies subjects for the imitative counterpoint of the three other voices. Only on the word “Alleluja” (measures 135ff.) do the voices pick up one of the instrumental motives, c, which is forged into a fugue subject.

The first recitative (Number 2), accompanied by continuo only, typifies Bach’s approach in its triadic and often wide leaps, their tension heightened by the dissonant chords they outline. The second recitative (Number 5), sung by the bridegroom who represents Christ, is accompanied by strings, as are the speeches of Jesus in Bach’s Passions.

Both arias are duets. Number 3, *Wann kommst du, mein Heil?* (When will you come, my salvation?), is a conversation between the Soul and Jesus written as a love duet. The arabesques woven around the voices by the violino piccolo (a three-quarter size violin specially tuned to make playing high notes easier) brings to mind the improvisatory passage work that embellished the simple lines of Corelli’s slow movements (see facsimile in HWM, p. 361). At the end of the aria, performers repeat only the opening ritornello instead of a full da capo.

The other aria-duet, *Mein Freund ist mein* (My friend is mine, Number 6), by contrast, is a full-blown da capo form. It is also more conventional: the ritornello announces the melody that the voices then elaborate. This melody is in the galant style of the 1730s and consists of balanced two-measure phrases. The contentment of a love union is heard in the parallel phrases sung by the two voices and in their parallel motion in thirds (for example, measures 8–12). In the middle section, which reworks the same material, this oneness is symbolized by quasi-canonic writing. The runs that had been the preserve of the oboe are commandeered by the singers to portray the grazing in heaven’s roses. The da capo ends at the fermata (measure 46).

The central chorale (Number 4) is one of the best-known pieces of Bach, who must have been fond of it too because he transcribed it for organ (BWV 645), and Johann Georg Schübler published it as the first of *Sechs Choräle von verschiedener Art* (Six Chorales of Diverse Sorts, ca. 1748–49). As in the aria just discussed, Bach composed the obbligato line (here played by strings) in the modern style. We hear an opening two-measure phrase that is immediately repeated and is then followed



by another pair of two-measure phrases, the second of which joins even shorter segments. All of these phrases end—in comic-opera fashion—on a weak beat. But despite the stops and starts, a remarkable continuity rules, and the violins project a single affection of quiet joy against the disparate lines of the chorale's second stanza sung by the tenor section.

Compared to the chorale in Number 4, the note values of the tune are doubled in the final chorus (Number 7), permitting Bach to energize the hymn with driving quarter notes in the bass and elsewhere. The entire orchestra joins in this number, playing *colla parte*—that is, doubling the vocal parts.

# JOHANN SEBASTIAN BACH

# 82

Mass in B Minor, BWV 232 CD 6

Credo: *Symbolum Nicenum*

a) Et in Spiritum sanctum Dominum

13

Oboe d'amore I

Oboe d'amore II

Basso

Continuo

6

tr

tr

12

tr

tr

Et in Spi-ri-tum san-ctum Do-mi-num et vi-vi-fi-can-tem,

18

tr

tr

From J. S. Bach, *Neue Ausgabe sämtlicher Werke*, ed. Friedrich Smend (Kassel, 1954), pp. 190–215. Reprinted by permission of Bärenreiter Music Corporation.

24

tr

piano

piano

et in Spi-ri-tum san-ctum Do - mi-num et vi - vi - fi - can - tem, vi - vi - fi -

30

can-tem, Spi-ri-tum san-ctum, Spi-ri-tum san-ctum vi-vi-fi-can-tem, vi-vi-fi-can-tem Do - mi-

36

num, qui ex Pa-tre Fi-li-o - - - que pro-ce-

42

tr

tr

- dit, ex Pa-tre Fi-li-o-que pro-ce - dit, qui ex Pa - - - tre Fi-li-o - -

48

14

tr

tr

forte

forte

- - que pro-ce - - dit;

54

60

qui cum Pa - - - tre et Fi - li - o si-mul a - do - ra - tur, a - do -

66

ra - - - - - tur et con - glo - ri - fi - ca -

72

- tur, et con - glo - ri - fi - ca - - tur;

78

qui lo - cu-tus est per Pro - phe - - tas, lo - cu-tus est per Pro - phe-tas, per Pro -



84

phe-tas lo-cu; tus est, lo-co - tus est per Pro-phe - - tas, lo - cu - tus est per Pro-

90

phe - - tas, per Pro- phe- - tas. Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-

96

cam ec-cle - - si-am,

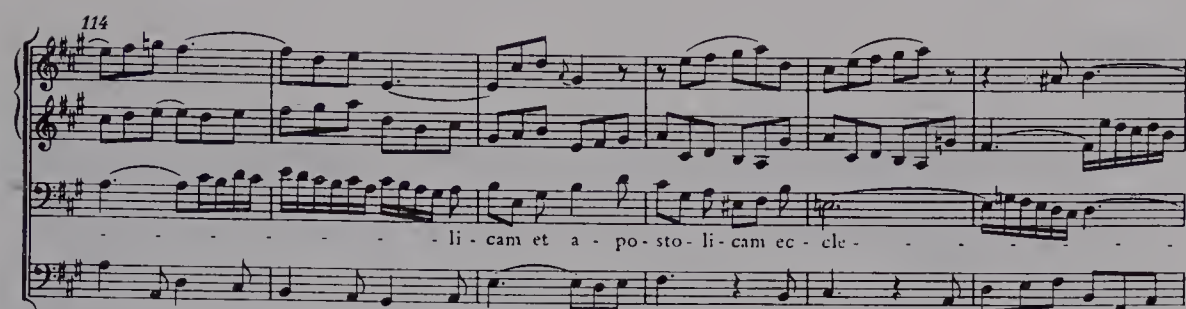
102

et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-

108

cam ec-cle - si - am, et u-nam san-ctam ca - tho -

114



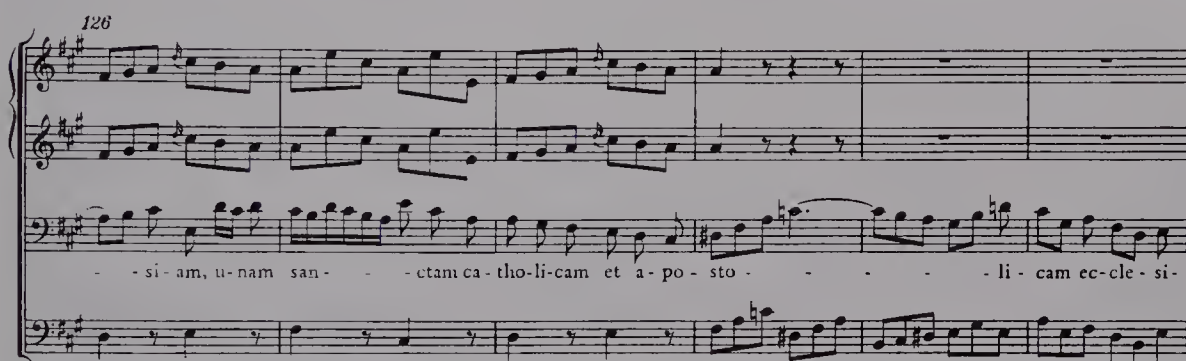
- li - cam et a - po - sto - li - cam ec - cle -

120



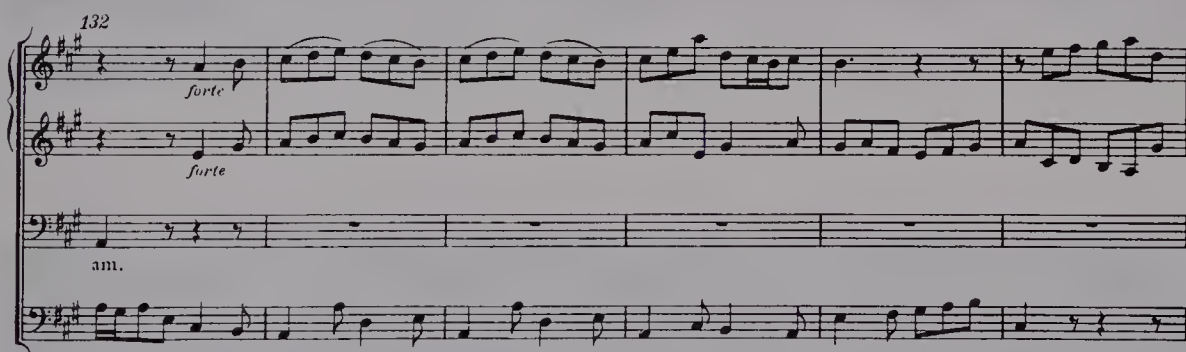
- si - am, u - - nam san - - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle -

126



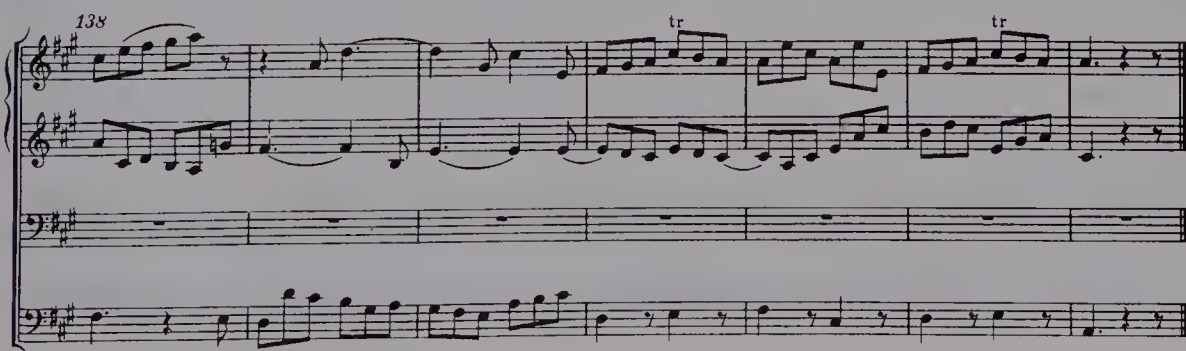
- si - am, u - nam san - - ctam ca - tho - li - cam et a - po - sto - - - li - cam ec - cle - si -

132



am.

138



-

b) Confiteor

15

Soprano I

Con - fi - te or, con-fi - - te - or u - - num ba - pti - -

Soprano II

Con - fi - - te or, con-fi - - - te - or u - - num ba -

Alto

Con - fi - - te or, con-fi - - - te

Tenore

Con - fi - - te or, con-fi - -

Basso

Con -

Continuo

8

sma, u - num ba - - pti - - - sma, u - - num ba - pti-sma, u - - num ba - pti - -

pti - - sma, con - fi - te - or u - - num ba - pti-sma, u - num ba - pti - -

or u - num ba - pti - - - sma, u - num, u - num ba - pti - -

- te - or u - num ba - pti - sma, u - num ba - pti - - sma, u - num ba - pti -

fi - - te or, con-fi - - - te - or u - num ba - pti - - - sma, u - num ba - pti - -

16

sma in re - mis - si - o - -

sma in re - mis - si - o - - nem pec - ca - to - -

sma in re - mis - si - o - - nem pec - ca - to - - rum, in re - mis - si - o - nem

sma in re - mis - si - o - - nem pec - ca - to - - rum, in re - mis - si - o - nem pec - ca - to - -

sma



24

- nem pecca-to - - rum, in re-mis-si-o-nem pec-ca-to - - rum, con -  
 rum, in re-mis-si-o-nem pec-ca-to - - rum, in re-  
 pec-ca-to - - rum, in re-mis-si-o-nem pec-ca-to - - rum, pec-ca-to - -  
 rum, in re-mis-si-o-nem pec-ca-to - - rum, pec-ca-to - -  
 in re-mis-si-o - - nem pecca-to - - rum, in re-mis-si-o-nem pec-ca-to - -

32

fi-te or, con-fi-te or u-num ba-pti-sma in re-mis-si-o-nem pec-ca-  
 mis-si-o-nem pecca-to - rum, con-fi-te or, con-fi-  
 rum, in re-mis-si-o-nem pec-ca-to - rum, con-fi-te or u-num ba-  
 rum, con-fi-te or, con-fi-te or u-num ba-pti-sma, u-  
 rum,

40

to - rum, pecca-to - rum, in re-mis-si-o-nem pec-ca-  
 - te or u-num ba-pti-sma, con-fi-te or u-num ba-pti-sma, con-fi-te-  
 pti-sma, u-num ba-pti-sma in re-mis-si-o-nem pec-ca-to - rum, con-fi-te or u-num ba-  
 num ba-pti-sma, con-fi-te or, con-fi-te or u-num ba-pti-sma,  
 con-fi-te or, con-fi-te or u-num ba-pti-sma, in re-



48

to - rum, con - fi - te - or, con - fi - te - or, con - fi - te - or u -  
or u - num ba - pti - sma, con - fi - te - or, con - fi - te - or u - num ba - pti - sma, con -  
pti - sma in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, con - fi - te -  
con - fi - te - or, con - fi - te - or u - num ba - pti - sma,  
mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum,

56

- num ba - pti - sma, con - fi - te or u - num ba - pti - sma in re -  
fi - te - or, con - fi - te - or, con - fi - te - or u - num ba - pti - sma  
or, con - ti - te - or in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -  
con - fi - te or, con - fi - te - or u - num ba - pti - sma in re -  
con - fi - te or, con - fi - te - or u - num ba - pti - sma in re - mis - si - o -

64

mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -  
in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem  
o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem pec -  
mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem pec - ca -  
- nem pec - ca - to - rum,

72

16

to - rum, in re-mis-si-o - nem pec-ca-to - rum, pec-ca-to - rum, con-fi-te-or u-num ba-pti-sma, con-fi-te-or - ca-to-rum, con-fi-te-or u-num ba-pti - to - rum, in re-mis-si-o - nem pec-ca-to-rum, in con-fi-te-or u-num ba-pti-sma

[illegible]

88

in re-mis-si-o - - nem pec-ca-to-rum, in re-mis-si-o - - nem pec-ca-to-rum, con-fi-te-or, in re-mis-si-o - - nem pec-ca-to-rum, con-fi-te-or u-ni-un-ba-pti-sma in re-mis-si-o - - nem pec-ca-to-rum, con-fi-te-or





17

121  
Adagio

to - - - rum. Et ex - pe - - - cto, ex - pe - - - cto re -  
 to - - - rum. Et ex - pe - - - cto, ex - pe - - - cto re -  
 pec - ca - to - - rum. Et ex - pe - - - cto, ex - pe - cto re - sur - re - cti -  
 pec - ca - to - - rum. Et ex - pe - - - cto, ex - pe - cto re - sur - re - cti -  
 to - - - rum. Et ex - pe - - - cto, ex - pe - - -

130

re-sur-re-cti o-nem mor-tu o - - - rum, ex -  
 - sur-re-cti o - nem mor - tu o - - - rum,  
 o - nem mor - tu - o - rum, mor - tu o - rum, mor - tu - o - - - rum,  
 o - - nem mor - tu - o - - - rum, re-sur-re-cti o-nem mor-tu o - - - rum,  
 - - - cto re-sur-re-cti - o-nem mor-tu o - - - rum,

138

pe - - - cto re-sur-re - - cti o - - nem mor - - tu o - -  
 ex - pe - - cto, ex - pe - - cto re - - sur-re-cti o - - nem mor-tu o - -  
 ex - pe - - cto re-sur-re-cti o - - nem mor-tu o - -  
 ex - pe - - cto re-sur-re-cti o-nem mor - tu o - -  
 ex - pe - - cto re-sur-re - - cti o-nem mor-tu o - -



c) Et expecto resurrectionem

14618

Vivace e Allegro

Tromba I

1

Tromba II

2

Tromba III

3

Timpani

1

Flauto traverso I

1

Flauto traverso II

2

Oboe I

1

Oboe II

2

Violino I

1

Violino II

1

Viola

1

Soprano I

rum, et ex - pe - cto, ex - pe - - cto, ex - pe - - cto re-sur-

Soprano II

rum, et ex - pe - - cto, ex pe - - - cto re-sur-re -

Alto

rum, et ex - pe - - - cto, ex - pe-cto re-sur-

Tenore

rum, et ex - pe - - cto, ex - pe - - - cto re-sur-

Basso

rum, et ex - pe - - - cto, ex - pecto re-sur - re - -

Continuo

re - - cti - o - nem mor-tu - o - - - rum.

- - cti - o - - - nem mor-tu - o - - - rum.

re - - cti - o - - - nem mor-tu - o - - - rum.

re - - cti - o - nem mor-tu - o - - - rum.

- - cti - o - - - nem mor-tu - o - - - rum.

13

Ex - pe -

Ex - pe -

Ex - pe - - - - cto re -

Ex -

21

Ex - pe - - - cto re - - sur-re-cti - o - - - nem mor-tu - o - - -

- - - cto, ex - pe - cto re-sur-re-cti - o - - - nem mor-tu - o - - -

cto re - - sur-re-cti - o - - nem mor - - tu - o - - - rum, re-sur-re-cti -

- sur-re-cti - o - - nem mor-tu - o - - - rum, re-sur-re-cti - o - - - nem mor-tu -

pe - - - - cto re-sur - re - cti - o - - - nem mor-tu - o - - -





36 19

pe - cto, ex - pe-cto re-sur - re - - cti - o-nem mor-tu - o - - - rum, re - sur-

- - cto, ex - pe-cto re - - sur - re-cti - o-nem mor-tu - o - - - rum,

pe - - - cto re-sur - re - - cti - o - nem, re - sur - re-cti- o - - -

cto, ex - pe - - cto re-sur - re - - cti - o-nem mor-tu - o - - - rum,

cto, ex - pe - - cto re - sur - re-cti - o - - - nem mor-tu - o - - - rum,



50

cti o - - - nem mor-tu - o - - - rum

re - - - rum, re-sur - re - cti - o - nem mor-tu - o - - rum

rum, re-sur - re - cti o nem mor tu o rum

- - nem, re-sur - re - cti - o - nem mor-tu - o - - rum



57

et vi - - - tam ven -

et vi - - -

et

64

et vi - - - tam ven - tu - ri se - - - cu - - -

et vi - - - tam ven - tu - ri se - - cu - li, ven - tu - ri

tu - ri se - cu - li, vi - - - tam ven - tu - ri se - - - cu - li,

- tam ven - tu - ri se - cu - li, vi - - - tam ven - tu - ri se - - -

vi - - - - tam ven - tu - ri se - cu - li, ven - tu - ri se - - -



78

men, et vi-tam ven-tu-ri se-cu-

a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri se-cu-

- men, a - - - - - men, et vi-tam ven-tu-ri se-cu-

a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri se-cu-

- - - - - men, ven-tu-ri se - - - - - cu -



85

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - -

[illegible]

99

a - men, a - - men, a - - men, ven-tu - ri se - cu - li, a - - men.  
- - men, ex - pe - cto vi - tam ven - tu - ri se - cu - li, ven - tu - ri se - cu - li, a - - men.  
- - men, ex - pe - cto vi - tam ven - tu - ri se - cu - li, a - - men.  
- - men, ex - pe - cto vi - tam ven - tu - ri se - cu - li, a - - men.  
a - - men, a - - men, ven-tu - ri se - cu - li, a - - men.

For a translation of the Credo, see NAWM 3.

Bach assembled the Mass in B Minor between around 1747 and 1749, mostly from previously composed music. Several of the movements were choruses from cantatas, in which the German text was replaced by the Latin words of the Mass and the music sometimes reworked. One of these is the *Et expecto* (c), taken from Cantata No. 120 (*Gott, man lobet dich in der Stille*, 1728–29). The Et in Spiritum (a) and Confiteor (b) date from 1747–49. The entire work was apparently never performed in Bach's lifetime.

Et in Spiritum sanctum (a), for bass solo with two oboi d'amore, like a number of other late works of Bach, shows traces of the popular galant style—repeated phrases, parallel thirds, and slow harmonic rhythm. Another modern trait is the great care Bach took to subordinate the instrumental parts to the voice, indicating *piano* for the obbligato instruments when the voice is singing and *forte* when it is not. This aria is singularly monothematic, with the instrumental ritornello and vocal elaboration sharing the same material. The pillars of the structure are three full statements of the twelve-measure ritornello, in A major, E major, then again in A major. The sometimes awkward text-setting suggests that the music may originally have been composed for other words.

The Confiteor (b), on the other hand, must have been expressly set to this text. As in the opening of the Credo, Bach here took the appropriate segment from the Gregorian Credo II (*Liber usualis*, p. 67) as a cantus firmus (it is heard in the tenor part starting at measure 73). He wrote the choral parts in *stile antico*, marked by the *alla breve* time signature and fugal procedures of that style. But in the continuo accompaniment he added a modern touch: a quasi-ostinato bass. At the words “Et expecto resurrectionem mortuorum” (And I await the resurrection of the dead), Bach dropped the cantus firmus and inserted a transitional Adagio, intensely chromatic and dissonant, symbolizing the death that will be defied by the resurrection.

The brilliant Vivace e Allegro that follows, triumphantly reiterating the words “Et expecto resurrectionem mortuorum” (c), is a reworking of the chorus *Jauchzet, ihr erfreuten Stimmen* (Shout, you joyful voices), from Cantata No. 120. Some of the purely instrumental music of the cantata chorus is ingeniously made to accompany a choral fugue (measures 61–87).



Recitative and Aria: *V'adoro pupille*

20

53

Cleopatra. Nireno. Cleop.

E - se - gui - sti, oh Ni - ren, quan - to tim - po - si? Ad - em - pi - to è il com - man - do. Giun - to è

4 Nireno. Cleop.

Ce - sa - re in cor - te? Io vel condussi, ed ei già a que - ste so - glie il piè ri - vol - ge. M à dimmi: è in

8 Nireno. Cleop.

pronto la me - di - ta - ta sce - na? In - fra le mu - bi l'al - ta re - gia sfa - vil - la, m à che far pen - si? A -

12

- mo - re già sug - ge - ri all' i - de - a strava - gan - te pen - sier; ho già ri - sol - to sot - to fin - te ap - pa -

16 Nireno. Cleop.

- ren - ze far pri - gio - nier d'a - mor chi'l cor m'ha tol - to. A lui ti sco - pri - rai? Non è an - cor tem - po.

20 Nireno. Cleop.

Io che far deg - gio? At - ten - di Ce - sa - re in dis - parte; in - di lo gui - da in que - st'al -

24

- ber - ghi, e poi lo gui - da an - co - ra co - là nel - le mie stan - ze, e a lui di - rai che, per dar - gli con -

28

- tez - za di quan - to dal suo Rè gli si con - ten - de, pria che tra - mon - ti il sol Li - dia l'at - ten - de.

(parte Cleopatra.)

52

## SCENA II.

Nireno.

NIRENO, e poi CESARE.

Cesare.

Da Cleo - pa - tra ap - prenda chi è se - gua - ce d'a - mor l'a - stu - zie e fro - di. Dov'è, Ni -

ren, dov'è l'a - ni - ma mi - a? In que - sto lo - co in bre - ve verrà Li - dia, Si - gnor.

6

Quì s'ode vaga Sinfonia di varj stromenti.

Cesare.

Nireno.

Cieli, e qual delle sfe - re scende armo - ni - co suon, chemi rapisce? A - vrà di sel - ceil cor chi non lan - guisce.

Quì s'apre il Parnasso, e vedesi in trono la Virtù,  
assistita delle nove Mnse.

21 54

Oboe, e Violino I.

Violino II.

Viola.

Harpe.

Viola da Gamba.

Teorba.

Bassons, e Violoncelli.

Oboe I. Violino I.

Oboe II. Violino II.

Viola.

Bassi.

Orchestra.

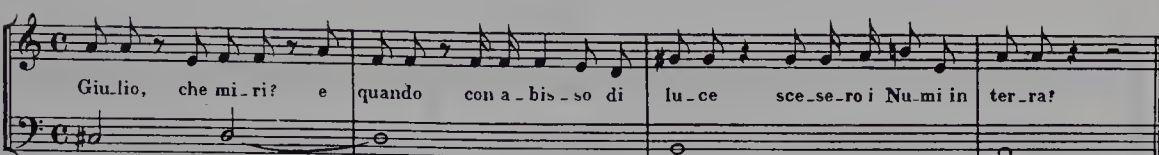
7

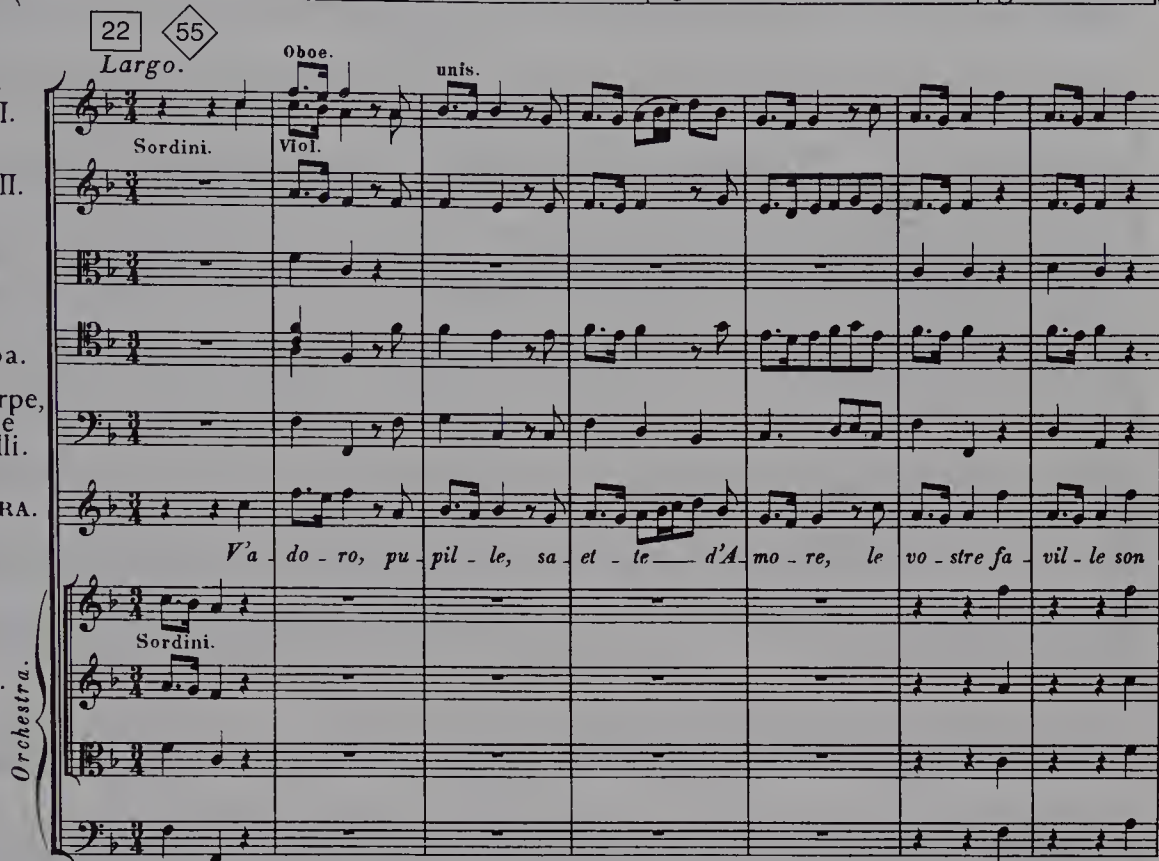
This system of musical notation covers measures 7 through 11. It features a vocal line with a trill in measure 8, a keyboard accompaniment with a dense sixteenth-note texture, and a basso continuo line with figured bass notation. The key signature has one flat, and the time signature is common time.

12

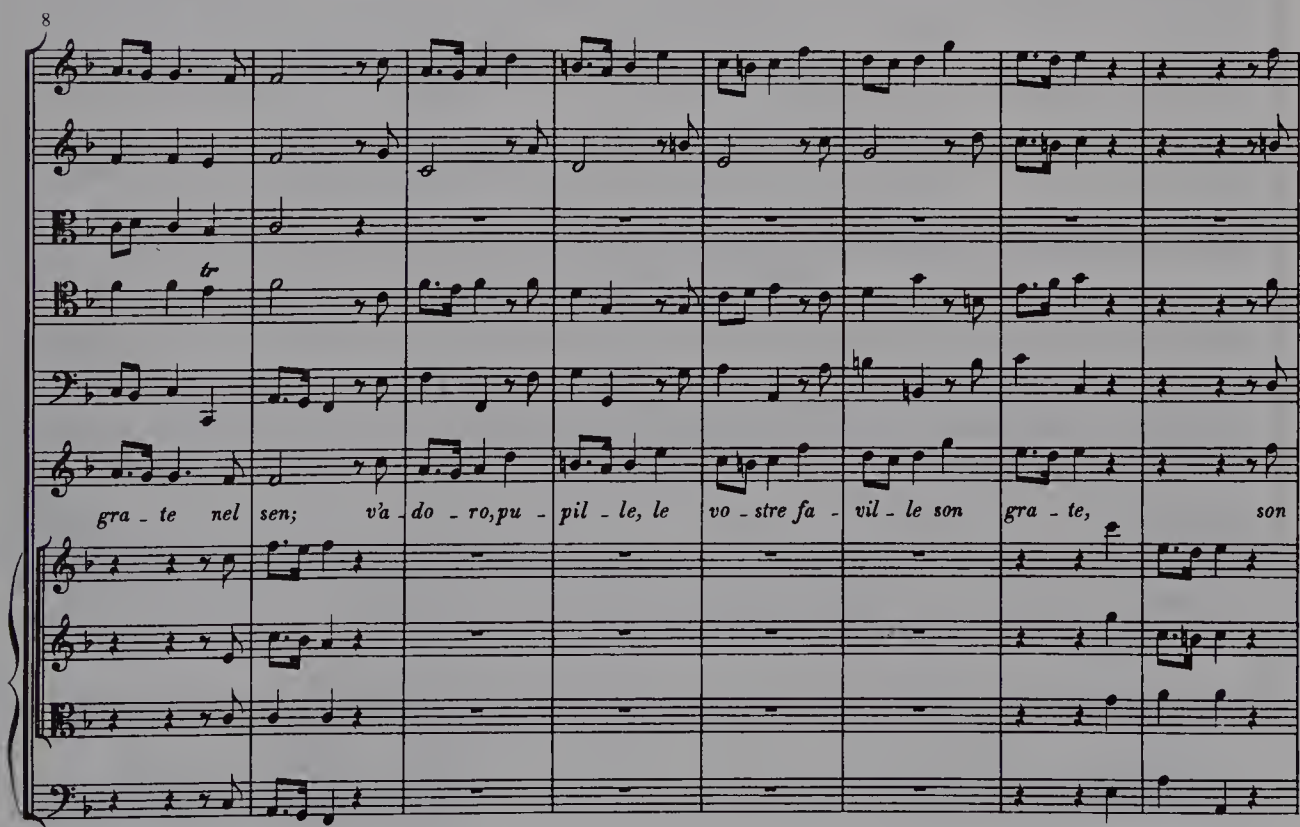
This system of musical notation covers measures 12 through 16. It continues the vocal and keyboard parts from the previous system. The keyboard part features a prominent sixteenth-note pattern in the right hand and a more active line in the left hand. The basso continuo line includes figured bass notation with figures such as 5, 6, and 6. The system concludes with a repeat sign in measure 16.



CESARE. 

22 55  
Largo. 

Oboe, e Violino I. *unis.*  
Sordini. Viol.  
Violino II.  
Viola.  
Viola da Gamba.  
Teorba, Harpe, Bassons e Violoncelli.  
CLEOPATRA.  
Violino I.  
Violino II. *Orchestra.*  
Viola.  
Bassi.

8 

gra-te nel sen; v'a do-ro, pu-pil-le, le vo-stre fa-vil-le son gra-te, son



16

gra - te nel sen, va do - ro, pu pil - le, sa et - te d'A mo - re, le vo - stre fa -

24

- vil - le son gra - te nel sen, le vo - stre fa - vil - le son gra - te nel sen.

32

23 56

Pie-to-se vi bra-ma il me-sto mio co-re, ch'ogn'

(Fine.)

41

o-ra vi chia-ma l'a-ma-to suo ben, ch'ogn' o-ra vi chia-ma l'a-ma-to suo ben.

50 52

24 57

CESARE.

Non ha in cie-lo il To-nante me-lo-dia, che pa-reggi un si-bel-can-to.

*Aria  
da Capo.*

CLEOPATRA

Eseguisti, oh Niren, quanto t'imposi?

Did you carry out, Nireno, what I commanded?

NIRENO

Adempito è il comando.

The order has been executed.

CLEOPATRA

Giunto è Cesare in corte?

Has Caesar arrived in the court?

NIRENO

Io vel condussi, ed ei  
Già a queste soglie il piè rivolge.I led him here, and he  
is already directing his steps toward this threshold.

CLEOPATRA

Ma dimmi: è in pronto  
La meditata scena?But tell me, is the  
projected stage-set ready?

NIRENO

Infra le nubi l'alta regia sfavilla;  
Ma che far pensi?Among the clouds the lofty kingdom sparkles,  
but what are you thinking of doing?

CLEOPATRA

Amore  
Già suggerì all'idea  
Stravagante pensier; ho già risolto  
Sotto finte apparenze  
Far prigionier d'amor chi 'l cor m'ha toltoCupid  
gave me the idea—  
an extravagant thought; I have resolved in disguise  
to make prisoner of love him who has stolen my  
heart.

NIRENO

A lui ti scoprirai?

Will you reveal yourself to him?

CLEOPATRA

Non è ancor tempo.

It's not time yet.

NIRENO

Io che far deggio?

What must I do?

CLEOPATRA

Attendi  
Cesare in disparte: indi lo guida  
In questi alberghi, e poi lo guida ancora  
Colà nelle mie stanze, e a lui dirai  
Che, per dargli contezza  
Di quanto dal suo Rè gli si contende,  
Pria che tramonti il sol Lidia l'attende.  
(*Cleopatra exits*)Wait for  
Caesar aside, then lead him  
to these quarters, and afterwards show him  
to my chambers, and I will tell him  
that—to give him an account  
of the nature of the dispute with his king—  
before the sun sets Lidia will be waiting for him.

NIRENO  
 Da Cleopatra apprenda chi è seguace  
 D'amor l'astuzie e frodi.      From Cleopatra, who pursues love, you may learn  
    cunning tricks and deception.

CESARE  
 Dov'è, Niren, dov'è l'anima mia?      Where is she, Niren, where is my soul?

NIRENO  
 In questo loco in breve  
 verrà Lidia, Signor      Here in this place you will shortly  
    see Lidia, Sir.

CESARE  
 Cieli! E qual delle sfere  
 scende armonico suon, che mi rapisce?      Heavens! And from which of the spheres  
    descends the harmonious sound that enchants me?

NIRENO  
 Avrà di selce il cor chi non languisce.      He has a heart of stone who does not surrender.

*Parnassus opens and we see Virtue in her throne, accompanied by the nine Muses*

CESARE  
 Giulio, che mira?  
 E quando con abisso di luce  
 scesero i Numi in terra?      Julius, what do you see?  
    When, in a blaze of light,  
    did the gods descend to earth?

CLEOPATRA (*in costume as Virtue*)

V'adoro pupille,  
 Saette d'Amore,  
 Le vostre faville  
 Son grate nel sen;  
 Pietose vi brama  
 Il mesto mio core,  
 Ch'ogn'ora vi chiama  
 L'amato suo ben.      I adore you, pupils,  
    Cupid's darts.  
    Your sparks  
    are welcome to the heart.  
    Pitiabile, for you longs  
    my gloomy heart,  
    which every hour calls you,  
    its beloved treasure.

CESARE  
 Non ha in cielo il Tonante melodia,  
 Che pareggi un sì bel canto.      Jupiter in heaven has no melody  
    that matches such beautiful song.

CLEOPATRA

V'adoro pupille, etc.      I adore you, pupils, etc.

—NICOLA HAYM

Handel composed about forty operas for London between 1711 and 1741. Produced in 1724 while Handel was enjoying his greatest success as an opera composer, *Giulio Cesare* has a libretto by Nicola Haym (1679–1729), a cellist and composer as well as a producer and poet.



In her official capacity as co-ruler of Egypt with her brother Ptolemy, Cleopatra welcomes Caesar to Egypt and immediately falls in love with him. Not wishing to reveal her weakness, she hopes to seduce him disguised as Lidia. In this scene Nireno, Cleopatra's confidant, leads Caesar to an enchanted grove where a woman is singing; it is Cleopatra taking the part of Virtue, surrounded by the nine Muses.

Both the symphony and the accompaniment to her aria are scored in the manner of a concerto grosso. The concertino demands solo players: one oboe, two muted violins, viola, harp, viola da gamba, theorbo, bassoon, and cello. Handel scored the tutti orchestra for strings, with oboes doubling the muted violins. In the symphony all play in unison, but in the aria the concertino continually accompanies the voice, while the tutti orchestra punctuates and complements this accompaniment, except in the B section of the aria, when it is silent. Handel rarely used such a division of the orchestra into soli and tutti, which Alessandro Stradella had pioneered in his oratorios performed in Rome.

The vocal line grows from a four-note motive into paired antecedent-consequent four-measure phrases. The word "saetta"—Cupid's arrow—probably inspired the flirting, darting motive. The A section has the rhythmic character of a sarabande, with emphasis on the second of three beats. By contrast, the B section, in the relative minor, features perpetual eighth-note motion in the accompaniment, but the vocal line still leans on the second beat. Rather than reaching a cadence at the end of the aria, Handel delays it for Caesar's reaction to Cleopatra's song, thus integrating the aria with the action of the drama, after which we hear the conventional da capo, usually sung with embellishments.

GEORGE FRIDERIC HANDEL

84

Saul: Act II, Scene 10 CD 6

a) No. 66, Accompagnato, Saul: *The Time at length is come*

25

Violino I

Violino II

Viola

SAUL

Bassi

(Violoncello, Violone, Cembalo)

The Time at length is come,

when I shall take My full Re -

4

venge on Jes-se's Son.

No long-er shall the Strip-ling make His Sov-reign tot-ter on the Throne.

He dies -

Hallische Händel-Ausgabe (Kassel, 1962), pp. 213–40. Reprinted by permission of Bärenreiter Music Corporation.

8

this Blast - er of my Fame, Bane of my Peace, and Au - thor of my Shame.

b) No. 67, Recitative, Saul and Jonathan: *Where is the Son of Jesse?*

26 SAUL JONATHAN

Where is the Son of Jes - se? Comes he not to grace our Feast? He earn - est - ly ask'd

Continuo  
(Violoncello,  
Cembalo)

4

Leave To go to Beth - lem, where his Fa - ther's House At sol - emn Rites of an - nual Sac - ri - fice Re - quir'd his

7 SAUL

Pres - ence. O Per - verse! Re - bel - lious! Thinkst thou, I do not know, that thou hast chose The Son of

10

10  
Jes - se to thy own Con - fu - sion? The World will say, thou art no Son of mine, Who thus canst

4  
2

13

13  
love the Man I hate; the Man, Who, if he lives, will rob thee of thy Crown.

4  
2

16

16  
Send, fetch him hith - er; for the Wretch must die. JONATHAN What has he done? And where-fore must he

6  
4  
2

19

19  
SAUL die? Dar'st thou op - pose my Will? Die then thy self.

4  
2

(Throws his Javelin.  
Exit Jonathan, then  
Saul.)





7

O fa - tal Con - se - quence of Rage,

O fa - tal Con - se - quence of Rage, by Rea - son

O fa - tal Con - se - quence of

O fa - tal

*Org.* *Vc.* 6 # 6 *Tutti* 6

13

O fa - tal Con - se - quence of Rage, by Rea - son un - - con - troll'd! With ev' - ry

un - con - troll'd! Of Rage, by Rea - son un - con - troll'd! With ev' - ry

Rage, un - con - troll'd! Of Rage, by Rea - son un - con - troll'd! With ev' - ry

con - se - quence of Rage, Of Rage, by Rea - son un - - con - troll'd! With ev' - ry

6 2 6 7 6 5

18

Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

6 4 1 5 8 4 2 6 7 6



22

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No

6/4 5/8 4/2 6

26

Ties the fu-rious Mon-ster hold: O fa - tal Con - se-quence of Rage, by Rea - son

Ties the fu-rious Mon-ster hold: O fa - tal Con - se-quence of

Ties the fu-rious Mon-ster hold: O fa - tal

Ties the fu-rious Mon-ster hold:

7 6 5 4 3 2 1

senza Violone

31

un - - - con-troll'd, un - con-troll'd! O fa - tal

Rage, by Rea - son un - - - con-troll'd!

Con - se-quence of Rage, un - con-troll'd!

O fa - tal Con - se-quence of Rage.

*Tutti* *Org.* *Vc.*

37

Con - se-quence of Rage, O fa - tal Con - se-quence of

O fa - tal Con - se-quence of Rage, by Rea - son un - con - troll'd! Of

O fa - tal Con - se-quence of Rage, un - con - troll'd! Of

O fa - tal Con - se-quence of Rage, of

*Tutti*



42

Rage, by Reason un - - con - troll'd! With ev' - ry Law he can dis - pense; No Ties the

Rage, by Reason un - con - troll'd! With ev' - ry Law he can dis - pense; No Ties the

Rage, by Reason un - con - troll'd! With ev' - ry Law he can dis - pense; No Ties the

Rage, by Reason un - - con - troll'd! With ev' - ry Law he can dis - pense; No Ties the

47

fu-rious Mon-ster hold, No Ties the fu-rious Mon-ster hold: With ev'-ry Law he can dis -

fu-rious Mon-ster hold, No Ties the fu-rious Mon-ster hold: With ev'-ry Law he can dis -

fu-rious Mon-ster hold, No Ties the fu-rious Mon-ster hold: With ev'-ry Law he can dis -

fu-rious Mon-ster hold, No Ties the fu-rious Mon-ster hold: With ev'-ry Law he can dis -

51

pense; No Ties the fu-rious Mon-ster hold, no Ties the fu-rious Mon-ster hold:

pense; No Ties the fu-rious Mon-ster hold, no Ties the fu-rious Mon-ster hold:

pense; No Ties the fu-rious Mon-ster hold, no Ties the fu-rious Mon-ster hold:

pense; No Ties the fu-rious Mon-ster hold, no Ties the fu-rious Mon-ster hold:

28

Andante larghetto

56



64

— blind - ly goes, he blind - - - ly, blind - ly goes, blind - ly, blind - ly, he blind - - - ly goes, he blind - ly goes, he blind - ly, blind - ly, blind - - - ly goes, blind - ly, blind - ly, he blind - ly

From Crime to Crime he blind - ly goes, he

7 6 6 4 4 7 6 4 3 Tutti 6 6 4 2 6 7 6 6 4

72

blind - ly, he blind - ly goes, from Crime to Crime he blind - ly goes, from Crime to

goes, he blind - ly goes, he blind - ly goes,

—, blind - ly goes, he blind - ly goes, from Crime to

blind - ly goes, from Crime to Crime, from Crime to Crime he blind - ly

7 6 6b 4 3 6 6 6 5 6 # 3 4 2

[illegible]

88 29

blind - ly goes, from Crime to Crime he blind - ly goes, Nor End, but with his own De - struc - tion,

goes, from Crime to Crime he blind - ly, blind - ly goes,

goes, blind - ly, blind - ly, he blind - ly, blind - ly goes,

from Crime to Crime he blind - ly, blind - ly goes,

4 # # 6 6 4+ 6 4 # p 6

*Tutti*



96

*p*

*p*

knows ———, but with his own De-struc - tion, knows ———, but with his own

Nor End, but with his own De-struc-tion, knows ———

Nor End, but with his

*senza Violone*

103

De - struc-tion, knows \_\_\_\_\_, Nor End, but with his own De-struc - tion, knows, but with his

own De-struc-tion, knows \_\_\_\_\_, but with his own

Nor End, but with his own De - struc-tion, knows, but with his own

*Tutti*

109

own De-struc-tion, knows\_, he blind - ly goes, blind - ly, blind - ly, he blind - ly

own De-struc-tion, knows\_, he blind - ly goes, he blind - ly, blind - ly goes,

De - struc-tion, knows, blind - ly, blind - ly, he blind - ly\_, blind - ly goes,

De - struc-tion, knows; From Crime to Crime he blind - ly goes, he blind - ly goes, from

*f* 6 6 5 4 2 6 7 6 6 7 8 6 6 4 4 3 6 4

117

goes, from Crime to Crime he blind-ly, goes, from Crime to Crime

he blind-ly goes, he blind-ly goes,

he blind-ly goes, from Crime to Crime he blind-ly

Crime to Crime, from Crime to Crime he blind-ly goes, blind-ly, blind-ly, he—

6 6 6 6 # 3 4 2 6 6 6 1



125

blind - ly, blind - ly, he blind - ly goes, he blind - ly goes, he blind - ly goes, From

he blind - ly, blind - ly goes, he blind - ly goes, From Crime to

goes, he blind - ly goes, blind - ly, blind - ly, he blind - ly goes, blind - ly,

— blind - ly goes, blind - ly, blind - ly goes, From Crime to

4 2 6 7 6 6 4 4 # 6 6 # 7 6 4 4 # 4 # # 6 6

senza Violone Tutti

133

*p*

Crime to Crime he blind - ly goes, Nor End, but with his own De - struc - tion, knows

Crime he blind - ly, blind - ly goes,

blind - ly, he blind - ly, blind - ly goes,

Crime he blind - ly, blind - ly goes,

4 2 6 4 # p 6

140

*p*

Nor End, but with his own De-struc-tion, knows

but with his own De - struction, in ih - rem

Nor End, but with his own De-struc-tion,

*senza Violone*

147

The musical score for page 147 consists of two systems of staves. The first system has three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The second system has four staves: a vocal line (treble clef), a piano line (treble clef), a vocal line (bass clef), and a piano line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'p' (piano). The lyrics are: 'knows \_\_\_\_\_, nor End, but with his own De-struction, knows, but with his own De-struction, knows, but with his own De-struction, Nor End, but with his own De-struction, knows, but with his own De-struction, De-struction, p Tutti'.

knows \_\_\_\_\_, nor End, but with his own De-struction, knows, but with his own De-struction, knows, but with his own De-struction, Nor End, but with his own De-struction, knows, but with his own De-struction, De-struction, *p Tutti*



153

knows, Nor End, but with his own De-struc-tion, knows, nor

knows, Nor End, but with his own De-struc-tion, knows, nor

knows, Nor End, but with his own De-struc-tion, knows, but with his own De-struc-tion, knows, nor

knows, Nor End, but with his own De-struc-tion, knows, but with his own De-struc-tion, knows, nor

160

End, nor End, but with his own De-struc - tion, knows.

End, nor End, but with his own De-struc - tion, knows.

End, nor End, but with his own De-struc - tion, knows.

End, nor End, but with his own De-struc - tion, knows.

End of the Second Act



*Saul* (1739) was one of Handel's first English oratorios, preceded only by *Esther* in 1732, and *Deborah* and *Athalia* in 1733. Charles Jennens, who also wrote librettos for *Messiah* and other oratorios, here dramatized the Bible's First Book of Samuel, Chapters 16 to 20, 24, 28, and 31, and Chapters 1 and 2 of the Second Book.

David, who played the harp to calm Saul during his fits of anger, becomes a military hero, defending the Israelites against Goliath and other enemies. In Act I (No. 22) at a victory celebration for David, a chorus of women praises him for having slain "ten thousands," compared to Saul's "thousands." This and similar incidents arouse Saul's jealousy. At a banquet in which Saul plans his revenge against David, who wisely does not attend, Saul is so angry that he throws the javelin meant for David at his own son Jonathan, who dares make excuses for David's absence.

In Saul's obbligato recitative (No. 66), in which he expresses his resolve to have David killed, the violins and violas simulate bellicose trumpet fanfares between the lines of rhymed poetry.

In the continuo recitative (No. 67), Saul's fury intensifies as he listens to the excuses Jonathan makes for David's absence. The accompaniment, en route from the initial D minor to its dominant, passes through alien chords of G# minor, C# major, F# major, and E major, sometimes progressing through a chordal seventh in the bass. Finally Saul orders Jonathan to capture David, to face his death. But when Jonathan again pleads David's innocence, Saul threatens: "Dar'st thou oppose my Will? Die then thy self"; he throws the javelin at Jonathan, who manages to dodge it and escape.

The chorus, "O fatal Consequence of Rage" (No. 68), which Jennens modeled on those from Greek tragedy, reflects on the morality of the situation. The chorus is a succession of three fugues, each of which ends with majestic homorhythmic passages. The first fugue is based on "Quos pretioso sanguine" of the *Te Deum* by Antonio Francesco Urio (ca. 1631–ca. 1719), one of six occasions in *Saul* that Handel borrowed from Urio's *Te Deum*.

Like Urio's fugue, Handel's begins with a stretto, a device usually saved for the final climactic effect. The similarity between Handel's and Urio's fugues ends at the first exposition; Handel develops the subject much more exhaustively. The second fugue aptly describes the furious assailant, who goes blindly "from Crime to Crime," with a subject that, after a rising second, leaps a minor seventh, and an episode that meanders over a chromatic bass. The last fugue is a picture of Saul's headstrong drive to self-destruction, bringing back the chromatic episode of the previous fugue to delay the final denouement.

# INSTRUMENT NAMES

## AND ABBREVIATIONS

The following tables set forth the English, Italian, German, and French names used for the various musical instruments in these scores, and their respective abbreviations.

### WOODWINDS

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Piccolo (Picc.) Flute (Fl.)	Flauto piccolo (Fl. Picc.) Flauto (Fl.); Flauto grande (Fl. gr.)	Kleine Flöte (Kl. Fl.) Große Flöte (Fl. gr.)	Petite flûte Flûte (Fl.)
Alto flute	Flauto contralto (fl.c-alto)	Altflöte	Flûte en sol
Oboe (Ob.)	Oboe (Ob.)	Hoboe (Hb.); Oboe (Ob.)	Hautbois (Hb.)
English horn (E.H.)	Corno inglese (C. or Cor. ingl., C.i.)	Englisches Horn	Cor anglais (C.A.)
Sopranino clarinet	Clarinetto piccolo (clar. picc.)		
Clarinet (C., Cl., Cltr., Clar.)	Clarinetto (Cl., Clar.)	Klarinette (Kl.)	Clarinette (Cl.)
Bass clarinet (B. Cl.)	Clarinetto basso (Cl. b., Cl. basso, Clar. basso)	Bass Klarinette (Bkl.)	Clarinette basse (Cl. bs.)
Bassoon (Bsn., Bssn.)	Fagotto (Fag., Fg.)	Fagott (Fag., Fg.)	Basson (Bssn.)
Contrabassoon (C. Bsn.)	Contrafagotto (Cfg., C. Fag., Cont. F.)	Kontrafagott (Kfg.)	Contrebasson (C. bssn.)

### B R A S S

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
French horn (Hr., Hn.)	Corno (Cor., C.)	Horn (Hr.) [ <i>pl.</i> Hörner (Hrn.)]	Cor; Cor à pistons
Trumpet (Tpt., Trpt., Trp., Tr.)	Tromba (Tr.)	Trompete (Tr., Trp.)	Trompette (Tr.)
Trumpet in D	Tromba piccola (Tr. picc.)		
Cornet	Cornetta	Kornett	Cornet à pistons (C. à p., Pist.)
Trombone (Tr., Tbe., Trb., Trm., Trbe.)	Trombone [ <i>pl.</i> Tromboni (Tbni., Trni.)]	Posaune (Ps., Pos.)	Trombone (Tr.)
Tuba (Tb.)	Tuba (Tb., Tba.)	Tuba (Tb.)	Tuba (Tb.)



PERCUSSION

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Percussion (Perc.)	Percussione	Schlagzeug (Schläg.)	Batterie (Batt.)
Kettledrums (K. D.)	Timpani (Timp., Tp.)	Pauken (Pk.)	Timbales (Timb.)
Snare drum (S. D.)	Tamburo piccolo (Tamb. picc.)	Kleine Trommel (Kl. Tr.)	Caisse claire (C. cl.), Caisse roulante
	Tamburo militare (Tamb. milit.)		Tambour militaire (Tamb. milit.)
Bass drum (B. drum)	Gran cassa (Gr. Cassa, Gr. C., G. C.)	Große Trommel (Gr. Tr.)	Grosse caisse (Gr. c.)
Cymbals (Cym., Cymb.)	Piatti (P., Ptti., Piat.)	Becken (Beck.)	Cymbales (Cym.)
Tam-Tam (Tam-T.)			
Tambourine (Tamb.)	Tamburino (Tamb.)	Schellentrommel, Tamburin	Tambour de Basque (T. de B., Tamb. de Basque)
Triangle (Trgl., Tri.)	Triangolo (Trgl.)	Triangel	Triangle (Triang.)
Glockenspiel (Glocken.)	Campanelli (Cmp.)	Glockenspiel	Carillon
Bells (Chimes)	Campane (Cmp.)	Glocken	Cloches
Antique Cymbals	Crotali, Piatti antichi	Antiken Zimbeln	Cymbales antiques
Sleigh Bells	Sonagli (Son.)	Schellen	Grelots
Xylophone (Xyl.)	Xilofono	Xylophon	Xylophone

STRINGS

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Violin (V., Vl., Vn., Vln., Vi.)	Violino (V., Vl., Vln.)	Violine (V., Vl., Vln.)	Violon (V., Vl., Vln.)
Viola (Va., Vl., <i>pl.</i> Vas.)	Viola (Va., Vla.) <i>pl.</i> Viole (Vle.)	Geige (Gg.) Bratsche (Br.)	Alto (A.)
Violoncello, Cello (Vcl., Vc.)	Violoncello (Vc., Vlc., Vcllo.)	Violoncell (Vc., Vlc.)	Violoncelle (Vc.)
Double bass (D. Bs.)	Contrabasso (Cb., C. B.) <i>pl.</i> Contrabassi or Bassi (C. Bassi, Bi.)	Kontrabass (Kb.)	Contrebasse (C. B.)

OTHER INSTRUMENTS

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Harp (Hp., Hrp.)	Arpa (A., Arp.)	Harfe (Hrf.)	Harpe (Hp.)
Piano	Pianoforte (P.-f., Pft.)	Klavier	Piano
Celesta (Cel.)			
Harpsichord	Cembalo	Cembalo	Clavecin
Harmonium (Harmon.)			
Organ (Org.)	Organo	Orgel	Orgue
Guitar		Gitarre (Git.)	
Mandoline (Mand.)			

# GLOSSARY OF SCORE AND PERFORMANCE INDICATIONS

(For a glossary of general music terms, see *A History of Western Music*, 6th ed.)

**a** The phrases *a 2*, *a 3* (etc.) indicate that the part is to be played in unison by 2, 3 (etc.) players; when a simple number (1, 2, etc.) is placed over a part, it indicates that only the first (second, etc.) player in that group should play.

**abdämpfen** To mute.

**aber** But.

**accelerando (acc.)** Growing faster.

**accompagnato (accomp.)** In a continuo part, this indicates that the chord-playing instrument resumes (*cf. tasto solo*).

**adagio** Slow, leisurely.

**a demi-jeu** Half-organ; i.e., softer registration.

**ad libitum (ad lib.)** An indication giving the performer liberty to: (1) vary from strict tempo; (2) include or omit the part of some voice or instrument; (3) include a cadenza of one's own invention.

**agitato** Agitated, excited.

**alla breve** A time signature (♩) indicating, in the sixteenth century, a single breve per two-beat measure; in later music, the half note rather than the quarter is the unit of beat.

**allargando (allarg.)** Growing broader.

**alle, alles** All, every, each.

**allegretto** A moderately fast tempo (between allegro and andante).

**allegro** A rapid tempo (between allegretto and presto).

**alto, altus (A.)** The deeper of the two main divisions of women's (or boys') voices.

**am Frosch** At the heel (of a bow).

**am Griffbrett** Play near, or above, the finger-board of a string instrument.

**amoroso** Loving, amorous.

**am Steg** On the bridge (of an instrument).

**ancora** Again.

**andante** A moderately slow tempo (between adagio and allegretto).

**animato, animé** Animated.

**a piacere** The execution of the passage is left to the performer's discretion.

**arco** Played with the bow.

**arpeggiando, arpeggiato (arpeg.)** Played in harp style, i.e., the notes of the chord played in quick succession rather than simultaneously.

**assai** Very.

**a tempo** At the (basic) tempo.

**attacca** Begin what follows without pausing.

**auf dem** On the (as in *auf dem G*, on the G string).

**Auftritt** Scene.

**Ausdruck** Expression.

**ausdrucksvoll** With expression.

**Auszug** Arrangement.

**baguettes** Drumsticks (*baguettes de bois*, *baguettes timbales de bois*, wooden drumsticks or kettledrum sticks; *baguettes d'éponge*, sponge-headed drumsticks; *baguettes midures*, semi-hard drumsticks; *baguettes dures*, hard drumsticks; *baguettes timbales en feutre*, felt-headed kettle-drum sticks).

**bariton** Brass instrument.

**bass, basso, bassus (B.)** The lowest male voice.

**Begleitung** Accompaniment.

**belebt** Animated.

**beruhigen** To calm, to quiet.

**bewegt** Agitated.

**bewegter** More agitated.

**bien** Very.

**breit** Broadly.

**breiter** More broadly.

**Bühne** Stage.

**cadenza** An extended passage for solo instrument in free, improvisatory style.

**calando** Diminishing in volume and speed.

**cambiare** To change.

**cantabile (cant.)** In a singing style.

**cantando** In a singing manner.

**canto** Voice (as in *col canto*, a direction for the accompaniment to follow the solo part in tempo and expression).

**cantus** An older designation for the highest part in a vocal work.

**chiuso** Stopped, in horn playing.

**col, colla, coll'** With the.

**come prima, come sopra** As at first; as previously.

**comme** Like, as.

**comodo** Comfortable, easy.

**con** With

**Continuo (Con.)** A method of indicating an accompanying part by the bass notes only, together with figures designating the chords to be played above them. In general practice, the chords are played on a lute, harpsichord, or organ, while, often, a viola da gamba or cello doubles the bass notes.

**contratenor** In earlier music, the name given to the third voice part that was added to the basic two-voice texture of discant and tenor, having the same range as the tenor, which it frequently crosses.

**corda** String; for example, *seconda* (2a) *corda* is the second string (the A string on the violin).

**coro** Chorus.

**coryphée** Leader of a ballet or chorus.

**countertenor** Male alto, derived from *contratenor altus*.

**crescendo (cresc.)** Increasing in volume.

**da capo (D.C.)** Repeat from the beginning, usually up to the indication *Fine* (end).

**daher** From there.

**dal segno** Repeat from the sign.

**Dämpfer (Dpf.)** Mute.

**decrescendo (decresc., decr.)** Decreasing in volume.

**delicato** Delicate, soft.

**dessus** Treble.

**détaché** With a broad, vigorous bow stroke, each note bowed singly.

**deutlich** Distinctly.

**diminuendo, diminuer (dim., dimin.)** Decreasing in volume.

**discantus** Improvised counterpoint to an existing melody.

**divisés, divisi (div.)** Divided; indicates that the instrumental group should be divided into two or more parts to play the passage in question.

**dolce** Sweet and soft.

**dolcemente** Sweetly.

**dolcissimo (dolciss.)** Very sweet.

**Doppelgriff** Double stop.

**doppelt** Twice.

**doppio movimento** Twice as fast.

**doux** Sweet.

**duplum** In medieval polyphonic music, the first voice composed over the tenor.

**drängend** Pressing on.

**e** And.

**Echoton** Like an echo.

**éclatant** Sparkling, brilliant.

**einleiten** To lead into.

**Encore** Again.

**en dehors** Emphasized.

**en fusée** Dissolving in.

**erschütterung** A violent shaking, deep emotion.

**espressione intensa** Intense expression.

**espressivo (ésspress., espr.)** Expressive.

**et** And.

**etwas** Somewhat, rather.

**expressif (express.)** Expressive.

**falsetto** Male singing voice in which notes above the ordinary range are obtained artificially.

**falsobordone** Four-part harmonization of psalm tones with mainly root-position chords.

**fauxbourdon (faulx bourdon)** Three-part harmony in which the chant melody in the treble is accompanied by two lower voices, one in parallel sixths, and the other improvised a fourth below the melody.

**fermer brusquement** To close abruptly.

**fine** End, close.

**flatterzunge, flutter-tongue** A special tonguing technique for wind instruments, producing a rapid trill-like sound.

**flüchtig** Fleeting, transient.

**fois** Time (as in *premier fois*, first time).

**forte (f)** Loud.

**fortissimo (ff)** Very loud (*fff* indicates a still louder dynamic).

**fortsetzend** Continuing.

**forza** Force.

**frei** Free.

**fugato** A section of a composition fugally treated.

**funebre** Funereal, mournful.

**fuoco** Fire, spirit.

**furioso** Furious.

**ganz** Entirely, altogether.

**gebrochen** Broken.

**gedehnt** Held back.

**gemächlich** Comfortable.

**Generalpause (G.P.)** Rest for the complete orchestra.

**geschlagen** Struck.



**geschwinder** More rapid, swift.  
**gesprochen** Spoken.  
**gesteigert** Intensified.  
**gestopft (chiuso)** Stopped; for the notes of a horn obtained by placing the hand in the bell.  
**gestrichen (gestr.)** Bowed.  
**gesungen** Sung.  
**geteilt (get.)** Divided; indicates that the instrumental group should be divided into two parts to play the passage in question.  
**gewöhnlich (gew., gewöhnl.)** Usual, customary.  
**giusto** Moderate.  
**gleichmässig** Equal, symmetrical.  
**gli altri** The others.  
**glissando (gliss.)** Rapidly gliding over strings or keys, producing a scale run.  
**grande** Large, great.  
**grave** Slow, solemn; deep, low.  
**gravement** Gravely, solemnly.  
**grazioso** Graceful.  
**groß, großes, größer, etc.** Large, big.

**H** *Hauptstimme*, the most important voice in the texture.

**Halbe** Half.

**Halt** Stop, hold.

**harmonic (harm.)** A flute-like sound produced on a string instrument by lightly touching the string with the finger instead of pressing down on the string.

**Hauptzeitmass** Original tempo.

**heftiger** More passionate, violent.

**hervortretend** Prominently.

**Holz** Woodwinds.

**hörbar** Audible.

**immer** Always.

**impetuoso** Impetuous, violent.

**istesso tempo** The same tempo, as when the duration of the beat remains unaltered despite meter change.

**klagend** Lamenting.

**klangvoll** Sonorous, full-sounding.

**klingen lassen** Allow to sound.

**kräftig** Strong, forceful.

**kurz** Short.

**kurzer** Shorter.

**laissez vibrer** Let vibrate; an indication to the player of a harp, cymbal, etc., that the sound must not be damped.

**langsam** Slow.

**langsamer** Slower.

**largamente** Broadly.

**largetto** Slightly faster than largo.

**largo** A very slow tempo.

**lebhaft** Lively.

**legato** Performed without any perceptible interruption between notes.

**leggéro, leggiéro (legg.)** Light and graceful.

**legno** The wood of the bow (*col legno tratto*, bowed with the wood; *col legno battuto*, tapped with the wood; *col legno gestrich*, played with the wood).

**leidenschaftlich** Passionate, vehement.

**lent** Slow.

**lentamente** Slowly.

**lento** A slow tempo (between andante and largo).

**l.h.** Abbreviation for "left hand."

**lié** Tied.

**ma** But.

**maestoso** Majestic.

**maggiore** Major key.

**main** Hand (*droite*, right; *gauche*, left).

**marcatissimo (marcatiss.)** With very marked emphasis.

**marcato (mar.)** Marked, with emphasis.

**marcia** March.

**marqué** Marked, with emphasis.

**mässig** Moderate.

**mean** Middle part of a polyphonic composition.

**meno** Less.

**mezza voce** With half the voice power.

**mezzo forte (mf)** Moderately loud.

**mezzo piano (mp)** Moderately soft.

**minore** In the minor mode.

**minuetto** Minuet.

**mit** With.

**M.M.** Metronome; followed by an indication of the setting for the correct tempo.

**moderato, modéré** At a moderate tempo.

**molto** Very, much.

**mosso** Rapid.

**motetus** In medieval polyphonic music, a texted voice part above the tenor.

**moto** Motion.

**muta, mutano** Change the tuning of the instrument as specified.

**N** *Nebenstimme*, the second most important voice in the texture.

**Nachschlag** Auxiliary note (at end of trill).



**nehmen (nimmt)** To take.

**neue** New.

**nicht, non** Not.

**noch** Still, yet.

**octava (okt., 8va)** Octave; if not otherwise qualified, means the notes marked should be played an octave higher than written.

**ohne (o.)** Without.

**open** In brass instruments, the opposite of muted. In string instruments, refers to the unstopped string (i.e., sounding at its full length).

**ordinario, ordinairement (ordin., ord.)** In the usual way (generally cancelling an instruction to play using some special technique).

**ôtez les sourdines** Remove the mutes.

**parlando** A singing style with the voice approximating speech.

**parte** Part (*colla parte*, the accompaniment is to follow the voice parts).

**passione** Passion.

**pause** Rest.

**pedal (ped., P.)** In piano music, indicates that the damper pedal should be depressed; an asterisk indicates the point of release (brackets below the music are also used to indicate pedalling). On an organ, the pedals are a keyboard played with the feet.

**perdendosi** Gradually dying away.

**peu** Little, a little.

**pianissimo (pp)** Very soft (*ppp* indicates a still softer dynamic).

**piano (p)** Soft.

**più** More.

**pizzicato (pizz.)** The string plucked with the finger.

**plötzlich** Suddenly, immediately.

**plus** More.

**pochissimo (pochiss.)** Very little.

**poco** Little, a little.

**poco a poco** Little by little.

**ponticello (pont.)** The bridge (of a string instrument).

**portato** Performance manner between legato and staccato.

**prenez** Take up.

**près de la table** On the harp, the plucking of the strings near the soundboard.

**prestissimo** Very fast.

**presto** A very quick tempo (faster than allegro).

**prima** First.

**principale (pr.)** Principal, solo.

**quasi** Almost, as if.

**quasi niente** Almost nothing, i.e., as softly as possible.

**quintus** An older designation for the fifth part in a vocal work.

**rallentando (rall., rallent.)** Growing slower.

**rasch** Quick.

**recitativo (recit.)** A vocal style designed to imitate and emphasize the natural inflections of speech.

**rinforzando (rinf.)** Sudden accent on a single note or chord.

**ritardando (rit., ritard.)** Gradually slackening in speed.

**ritmico** Rhythmical.

**rubato** A certain elasticity and flexibility of tempo, speeding up and slowing down the performance of written music.

**ruhig** Calm.

**ruhiger** More calmly.

**saltando (salt.)** An indication to the string player to bounce the bow off the string by playing with short, quick bow-strokes.

**sans** Without.

**scherzando (scherz.)** Playfully.

**schleppend** Dragging.

**schnell** Fast.

**schneller** Faster.

**schon** Already.

**schwerer** Heavier, more difficult.

**schweremütig** Dejected, sad.

**sec., secco** Dry, simple.

**segno** Sign in form of ♯ indicating the beginning and end of a section to be repeated.

**segue** (1) Continue to the next movement without pausing; (2) continue in the same manner.

**sehr** Very.

**semplice** Simple, in a simple manner.

**sempre** Always, continually.

**senza** Without.

**senza mis[ura]** Free of regular meter.

**serpent** Bass of the cornett family.

**seulement** Only.

**sforzando, sforzato (sfz, sf)** With sudden emphasis.

**simile** In a similar manner.

**sino al . . .** Up to the . . . (usually followed by a new tempo marking, or by a dotted line indicating a terminal point).

**sombre** Dark, somber.

**son** Sound.

**sonore** Sonorous, with full tone.

**sopra** Above; in piano music, used to indicate that one hand must pass above the other.

**soprano (Sop., S.)** The voice with the highest range.

**sordino (sord.)** Mute.

**sostenendo, sostenuto (sost.)** Sustained.

**sotto voce** In an undertone, subdued, under the breath.

**sourdine** Mute.

**soutenu** Sustained.

**spiccato** With a light bouncing motion of the bow.

**spirito** Spirited, lively.

**spiritoso** Humorous.

**sprechstimme (sprechst.)** Speaking voice.

**staccato (stacc.)** Detached, separated, abruptly disconnected.

**stentando, stentato (stent.)** Hesitating, retarding.

**Stimme** Voice.

**strepitoso, strepito** Noisy, boisterous.

**stretto** In a nonfugal composition, indicates a concluding section at an increased speed.

**stringendo (string.)** Quickening.

**subito (sub.)** Suddenly, immediately.

**sul** On the (as in *sul G.* on the G string).

**suono** Sound, tone.

**superius** The uppermost part.

**sur** On.

**Takt** Bar, beat.

**tasto solo** In a continuo part, this indicates that only the string instrument plays; the chord-playing instrument is silent.

**temp primo (temp I)** At the original tempo.

**tendrement** Tenderly.

**tenerezza** Tenderness.

**tenor, tenore (T., ten.)** High male voice or part.

**tenuto (ten.)** Held, sustained.

**touche** Fingerboard or fret (of a string instrument).

**tranquillo** Quiet, calm.

**trauernd** Mournfully.

**treble** Soprano voice or range.

**tremolo (trem)** On string instruments, a quick reiteration of the same tone, produced by a rapid

up-and-down movement of the bow; also a rapid alternation between two different notes.

**très** Very.

**trill (tr.)** The rapid alternation of a given note with the note above it. In a drum part it indicates rapid alternating strokes with two drumsticks.

**triplum** In medieval polyphonic music, a voice part above the tenor and duplum.

**tristement** Sadly.

**troppo** Too much.

**tutti** Literally, "all"; usually means all the instruments in a given category as distinct from a solo part.

**übertönend** Drowning out.

**unison (unis.)** The same notes or melody played by several instruments at the same pitch. Often used to emphasize that a phrase is not to be divided among several players.

**Unterbrechung** Interruption, suspension.

**veloce** Fast.

**verhalten** Restrained, held back.

**verklingen lassen** To let the sound die away.

**Verwandlung** Change of scene.

**verzweiflungsvoll** Full of despair.

**vibrato** Slight fluctuation of pitch around a sustained tone.

**vif** Lively.

**vigoroso** Vigorous, strong.

**vivace** Quick, lively.

**voce** Voice.

**volti** Turn over (the page).

**Vorhang auf** Curtain up.

**Vorhang fällt, Vorhang zu** Curtain down.

**voriges** Preceding.

**vorwärts** Forward, onward.

**weg** Away, beyond.

**wieder** Again.

**wie oben** As above, as before.

**zart** Tenderly, delicately.

**ziemlich** Suitable, fit.

**zurückhaltend** Slackening in speed.

**zurückkehrend zum** Return to, go back to.

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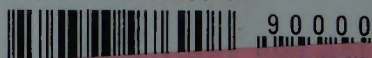


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